MAY 1987 AMERICAN ARTIST

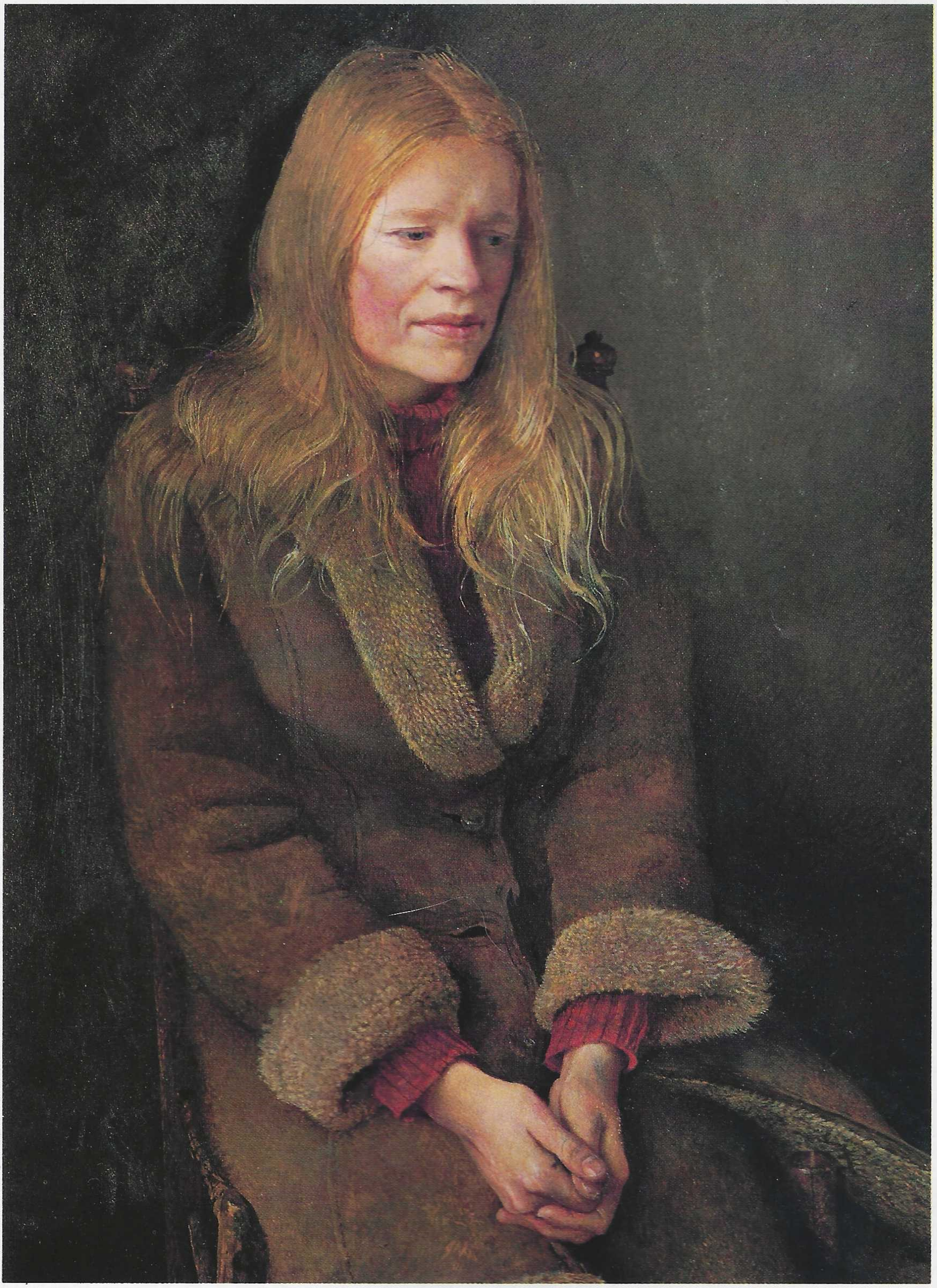
WYETH PAINTINGS AND THE HELGA CONTROVERSY

CELEBRATING OUR GOLDEN ANNIVERSARY

AMERICAN ARTIST®

ICD
08030

MAY 1987 $2.25



Detail, *Sheepskin*, by Andrew Wyeth. © Leonard E.B. Andrews 1986

05

0

74820 08030

08030

WYETH PAINTINGS AND THE HELGA CONTROVERSY

deep red
maroon
brown
toffee
sand
vanilla
white
mauve
pink
coral
rose
berry
black
navy
dark gray
gray
silver
lavender
violet
royal blue
medium blue
green
gold

Luscious Lacquers

The look you love…in a metal section frame. Beauty, quality, ease of assembly, fastest service in the industry and unbeatable prices; an absolutely spectacular value! (Not for canvas)

For a first hand look, order a set of sample corners for $30 (an $85 value) and we will enclose our free color catalog and a $5 gift certificate applicable to your next purchase of any of our products.

actual size

*colors may differ slightly from photo

Size		Size		Size		Size		Size		Size	
8''	$3.50	14''	$5.00	20''	$6.50	26''	$8.00	32''	$9.50	38''	$11.00
9''	3.75	15''	5.25	21''	6.75	27''	8.25	33''	9.75	39''	11.25
10''	4.00	16''	5.50	22''	7.00	28''	8.50	34''	10.00	40''	11.50
11''	4.25	17''	5.75	23''	7.25	29''	8.75	35''	10.25	42''	12.00
12''	4.50	18''	6.00	24''	7.50	30''	9.00	36''	10.50	44''	12.50
13''	4.75	19''	6.25	25''	7.75	31''	9.25	37''	10.75	46''	13.00

Prices are per pair. A pair is two equal length frame sections. Two pair make one frame. All sizes under 8 inches same price as 8 inches.

So give us a call and let ''Luscious Lacquers'' brighten your day…today!

Call **toll-free: 1-800-221-0262** to order or for more information. In New York call **(718)463-3500. No minimum order.** Most orders shipped within 24 hours via UPS. **Add** 10% ($2.50 min.) for shipping and handling. Orders over $100 add only 5%. Free shipping on orders over $300. Shipments outside the contiguous 48 states, add 20% for shipping and handling ($5 min.) Mastercard and Visa welcome (include card #, interbank # and exp. date). Or: check or money order must accompany your order. N.Y. residents add sales tax.

Graphik Dimensions Ltd.
Frames and more. For less.
Dept. A, 41-23 Haight Street, Flushing, N.Y. 11355
(800) 221-0262 (718) 463-3500

THE ART INSTITUTES: WHERE GREAT TEACHERS CAN HELP YOU START A GREAT CAREER.

FACULTY PROFILE:
NORMAN BURTON, COLORADO INSTITUTE OF ART

Choose your school according to the quality of its teachers. For they and the courses they teach are the essence of that school. And, consequently, a crucial factor in your future.

This is why the Art Institutes place the highest priority on attracting and maintaining a top-flight, professional faculty with strong career experience *and* strong leadership qualities.

Norm Burton is a member of this select faculty. Founder of an advertising agency and a design studio, he joined the Colorado Institute of Art—one of eight Art Institutes across the country—in 1980. We asked him recently about his teaching style.

"A classroom is like an agency. I'm the creative director managing a group of student art directors. They learn by continually solving tough design problems, not by just creating pretty pictures. And good problem solvers are highly marketable in this field.

"Developing students into professionals requires close, one-on-one attention. It's a give-and-take relationship. We have much to offer them, but they have to reach out and *take* it from us.

"I'm here to make sure that they learn what's required to be successful—as designers, art directors, illustrators, graphic artists or freelancers."

Norm Burton is just one well-seasoned member of the diversely talented Art Institutes faculty. A faculty guiding hundreds of graduates each year toward exciting, rewarding futures.

Would you like to prepare for your future with this kind of expert guidance? Write or call us today. We'll tell you more about the Art Institutes—our talented faculty, our real-world curriculum, and our special learning environment that's designed to bring out the very best in you.

FREE CAREER BOOKLET–SEND TODAY OR CALL: 800-245-6710.

(Send to: The Art Institutes; 526 Penn Ave.; Pittsburgh, PA 15222.)

Please send me your free booklet on exciting, rewarding careers in art. I am interested in ☐ Commercial Art ☐ Interior Design ☐ Fashion Illustration ☐ Photography.

Name ______________ Yr. H.S. grad. ______
Address ______________
City ______________ State ______ Zip ______
Campus preferred ______________ Phone (______) ______

The Art Institutes

EIGHT CAMPUSES: ATLANTA • DALLAS
DENVER • FORT LAUDERDALE • HOUSTON
PHILADELPHIA • PITTSBURGH • SEATTLE

1505-7

AMERICAN ARTIST®

MAY 1987 VOLUME 51 ISSUE 538

FEATURES

36

IN PRAISE OF PAINTERLY PAINTERS

by Charles Movalli

Contributing Editor Charles Movalli defends artists who respond to a subject with deliberate, gestural strokes of paint, allowing viewers to freely interpret the resulting pictures.

42

THE WATERCOLOR PAGE: SUSAN McKINNON RASMUSSEN

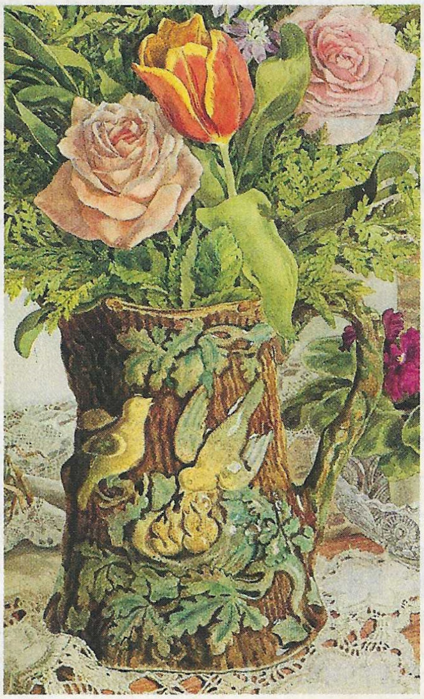
Portland, Oregon, artist Susan McKinnon Rasmussen describes her approach to transparent watercolor.

46

MONHEGAN—AN ARTIST'S ISLAND

by Eunice Agar

The pastoral village, the dense forest, and the massive cliffs of Monhegan Island have been a magnet for artists since the nineteenth century. Writer and artist Eunice Agar discovers who has been there and why artists are still attracted to this small island off the coast of Maine.



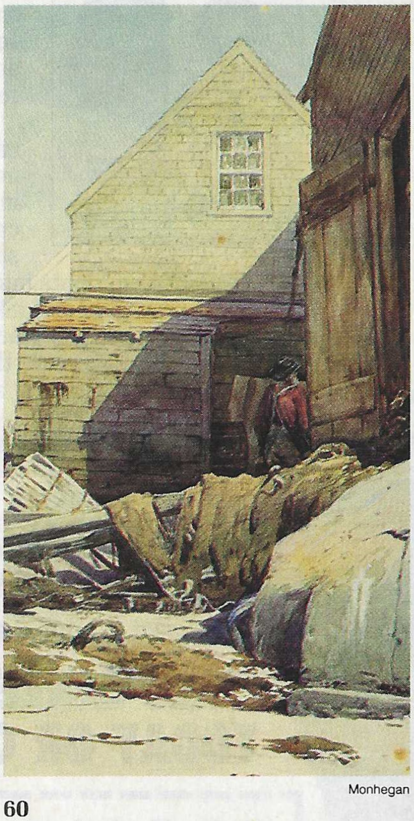
Multiples

52

EXPANDING YOUR MARKET WITH MULTIPLES

by M. Stephen Doherty

Posters, prints, and reproductions based on paintings can make an artist's work more affordable to a larger audience, increase the number of collectors, and enhance the market for these paintings. However, there are certain risks associated with such publishing ventures.



Monhegan

60

USING RICE PAPER TO TRANSFER COLOR

by Bill Senter

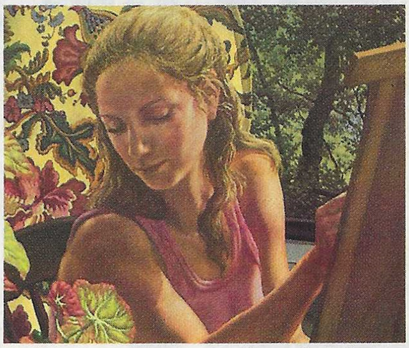
These techniques of transferring paint and ink help convey an emotional response to nature.

64

REPRESENTING REALIST ARTISTS

by Pat Van Gelder

In our fiftieth year of featuring the work of American realists, we asked the directors of galleries exhibiting and selling this kind of artwork to offer their advice.

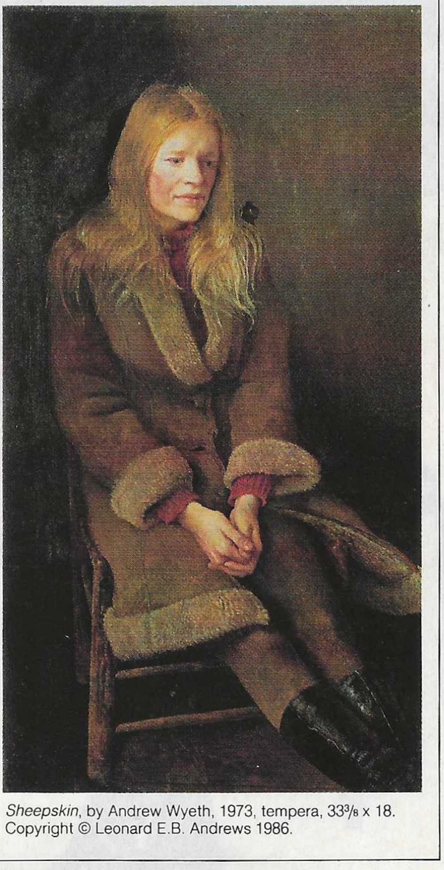


Representing Realist Artists

DEPARTMENTS

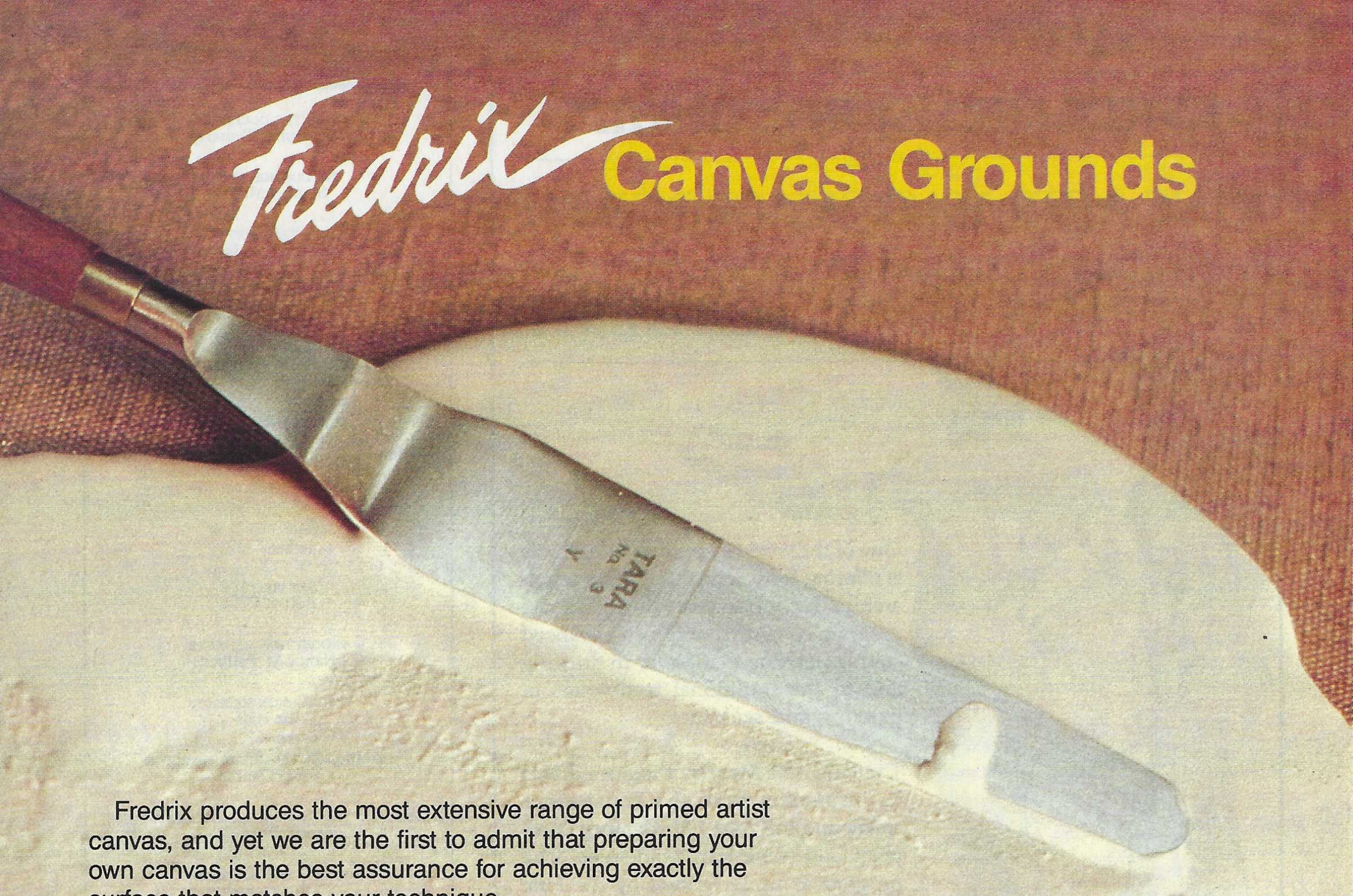
8 FOOTNOTES
8 LETTERS
10 EDITORIAL
14 ART MART
16 PROFESSIONAL PAGE *by Daniel Grant*
22 EXHIBITS
26 BULLETIN BOARD
70 COMING IN JUNE
94 INDEX TO ADVERTISING

FRONT COVER



Sheepskin, by Andrew Wyeth, 1973, tempera, 33⅜ x 18. Copyright © Leonard E.B. Andrews 1986.

Copyright © 1987 by Billboard Publications, Inc., all rights reserved. Title registered® in U.S. Patent Office. The contents of this publication may not be reproduced either in whole or in part without consent of the copyright owner. Second-class postage paid at New York, N.Y. and at additional mailing offices.



Fredrix Canvas Grounds

Fredrix produces the most extensive range of primed artist canvas, and yet we are the first to admit that preparing your own canvas is the best assurance for achieving exactly the surface that matches your technique.

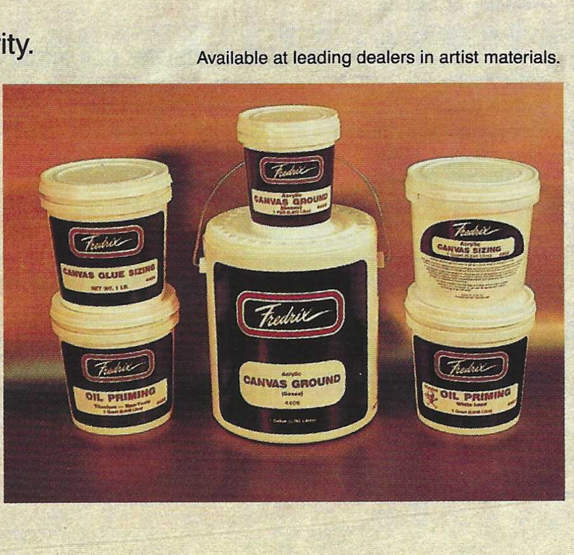
Whether you require a traditional oil ground based on rabbitskin glue sizing followed by white lead priming—or prefer a modern acrylic canvas ground—for superior results and permanency your choice should be that of a product made to suit your purpose.

Most brands of so-called "gesso" (really synthetic latex paint rather than true gesso) are by definition compromised qualities that accommodate a wide variety of rigid and flexible supports—from Masonite® to canvas. Our own Fredrix acrylic canvas ground is formulated specifically for canvas, with flexibility, adhesion and fiber protection among its most important qualities. There is no compromise in this canvas product and its quality would be wasted on anything but real canvas.

The Fredrix name in artist canvas means superior quality. Fredrix grounds must be nothing less than the same superiority.

Product application information available at dealers and from Fredrix.

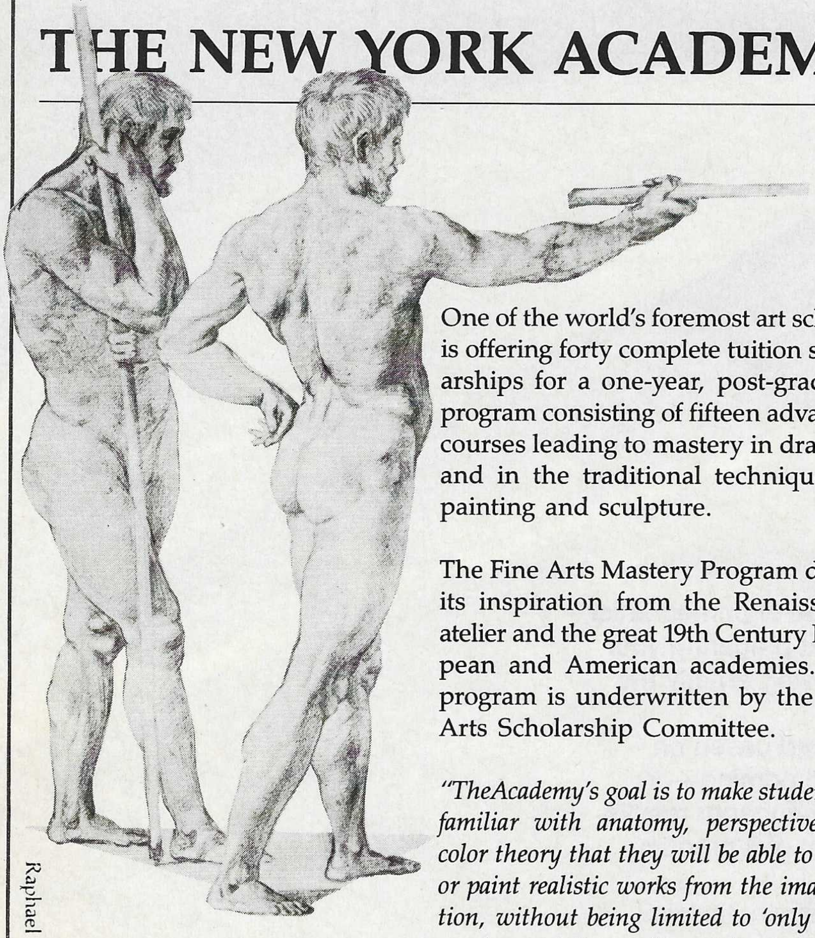
Available at leading dealers in artist materials.


Fredrix
CANVAS GLUE SIZING
Acrylic CANVAS GROUND (Gesso)
Acrylic CANVAS SIZING
OIL PRIMING
Acrylic CANVAS GROUND (Gesso)
OIL PRIMING
White Lead

FREDRIX
Since 1868

Fredrix Artist Canvas
111 Fredrix Alley
Lawrenceville, GA. 30246

FORTY FULL SCHOLARSHIPS
for the
FINE ARTS MASTERY PROGRAM
at
THE NEW YORK ACADEMY



Raphael

One of the world's foremost art schools is offering forty complete tuition scholarships for a one-year, post-graduate program consisting of fifteen advanced courses leading to mastery in drawing and in the traditional techniques of painting and sculpture.

The Fine Arts Mastery Program draws its inspiration from the Renaissance atelier and the great 19th Century European and American academies. The program is underwritten by the Fine Arts Scholarship Committee.

"TheAcademy's goal is to make students so familiar with anatomy, perspective and color theory that they will be able to draw or paint realistic works from the imagination, without being limited to 'only what can be seen' " (*Art News* March, 1987)

ACADEMIC CURRICULUM

Classical Cast Drawing I and II
Figure Drawing I and II
Anatomical Drawing
Human and Animal Dissection
Sculptural Anatomy
Anatomy of Motion
Perspective I and II
Light and Color Theory I and II
Composition Theory
Figure Painting
Figure Sculpture

ADVISORY COUNCIL

Milet Andrejevic, A.N.A.
Arthur Beale
Conservator, Fogg Museum
Albert Boime, Ph.D.
M. Stephen Doherty
Editor, American Artist
Martha Mayer Erlebacher
Michael Graves
Gregory Hedberg
Curator, Wadsworth Atheneum
David Lawall
Director, Bayly Museum
Frank Mason, N.A.
Richard McDermott Miller, N.A.
Nelson Shanks
Aaron Shikler, N.A.
Raphael Soyer, N.A.
Gene Thornton

INFORMATION

Sessions begin in September 1987 and February 1988. For an application and course description, write or call:

THE NEW YORK ACADEMY OF ART
419 LAFAYETTE STREET / NEW YORK, NEW YORK 10003
(212) 505-5300

May 1987 Volume 51 Issue 538

EDITOR-IN-CHIEF
M. Stephen Doherty

PRODUCTION EDITOR
Stanley Marcus

ASSISTANT EDITORS
Laurie S. Hurwitz, Valerie R. Rivers

ASSISTANT TO THE EDITOR
Kathleen Thomas

BOOK REVIEWS
Diane Casella Hines Charles Movalli
Fridolf Johnson Mary Carroll Nelson

CONTRIBUTING EDITORS
Eunice Agar Hilton Brown
Clifford T. Chieffo Diane Casella Hines
Janice Lovoos Charles Movalli
Mary Carroll Nelson

DESIGN DIRECTOR
James Craig

ART DIRECTOR
Robert Fillie

PRODUCTION MANAGER
Nancy M. Pollock

CIRCULATION MANAGER
Jim Hall

CIRCULATION PROMOTION DIRECTOR
Greta Gentile

ASSISTANT CIRCULATION PROMOTION MANAGER
Amy J. Rosenfeld

CIRCULATION ASSISTANT
Cathie Geraghty

ADVERTISING DIRECTOR
Gail Fishback

ADVERTISING SALES
Jim Flatley, Lisa Rodman

ADVERTISING SALES ASSISTANT
Brenda Goldstein

PUBLISHER
Glenn Heffernan

Send editorial mail to AMERICAN ARTIST, 1515 Broadway, New York, N.Y. 10036. American Artist welcomes editorial submissions, but assumes no responsibility for the loss or damage of unsolicited material. Unsolicited editorial material must be accompanied by a self-addressed, stamped envelope.

Subscription services and information: AMERICAN ARTIST, 1 Color Court, Marion, Ohio 43305, or call (614) 383-3141. Please allow up to 60 days for delivery of first issue.

AMERICAN ARTIST (USPS 494-930) is indexed in *The Reader's Guide to Periodical Literature* and *The Art Index*; it is reproduced on University Microfilms, Ann Arbor, Mich. 48106; on microfiche by Bell & Howell Micro Photo Div., Old Manfield Rd., Wooster, Ohio 44691; and abstracted by ARTbibliographies, P.O. Box 9, Oxford OXI 5EA, England. Book reviews are indexed in *Book Review Index*. ISSN 0002-7375.

AMERICAN ARTIST: published (since 1937) monthly by Billboard Publications, Inc. EDITORIAL and ADVERTISING offices, 1515 Broadway, New York, N.Y. 10036. Telephone: (212) 764-7300. $2.25 a copy. Yearly subscription in U.S.A. and Possessions, $21.00; elsewhere, $29.00. Group subscription rates on request.

Change of address notices and undelivered copies (Form 3579) should be sent to Subscription Dept., AMERICAN ARTIST, 1 Color Court, Marion, Ohio 43305, or call (614) 383-3141.

ABP MPA bpi

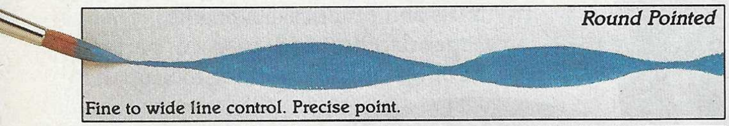
1 Liquitex® Brush Series **Head Shape**

How to select the perfect brush.

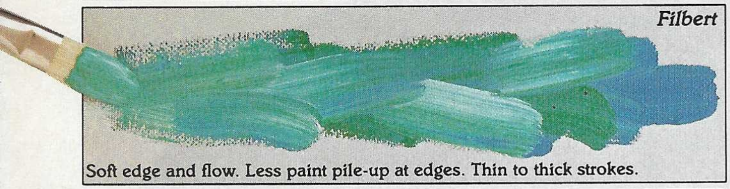
Different head shapes do different things. Perfect head shapes do them perfectly.

Selecting the perfect brush depends on the effects you wish to achieve: wide coverage or detail? Sharp edges, or soft feathery ones? How about brush marks? Heavy color flow, or fluid?

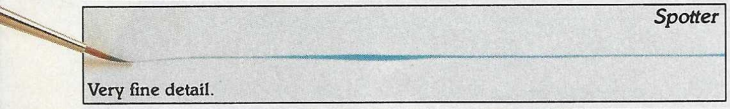
Whatever it is, there's a perfect brush for the job. And one of your first considerations is the shape of the head.


Round Pointed

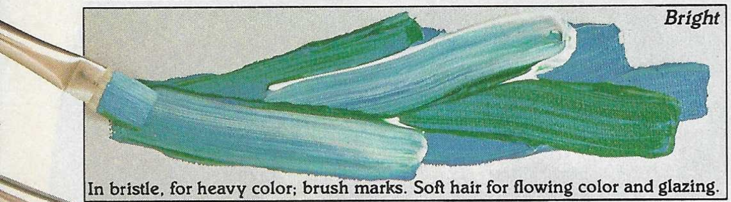
Fine to wide line control. Precise point.


Filbert

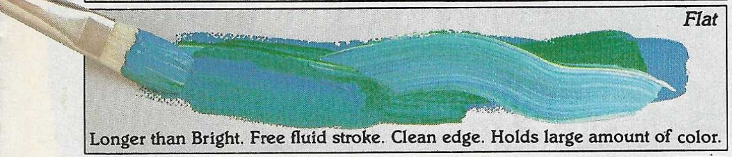
Soft edge and flow. Less paint pile-up at edges. Thin to thick strokes.


Spotter

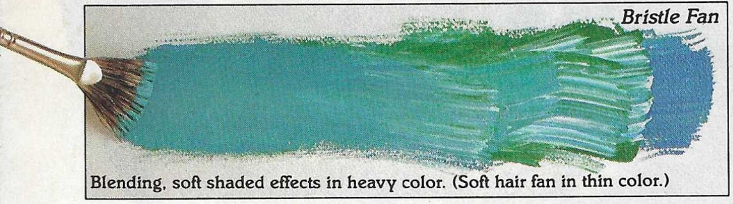
Very fine detail.


Bright

In bristle, for heavy color; brush marks. Soft hair for flowing color and glazing.


Flat

Longer than Bright. Free fluid stroke. Clean edge. Holds large amount of color.


Bristle Fan

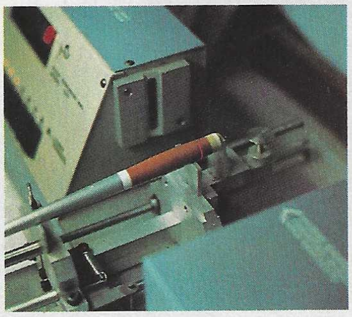
Blending, soft shaded effects in heavy color. (Soft hair fan in thin color.)

Shown to the left are the most widely used head shapes, and the general effects each is designed to achieve.

What else should the perfect brush do?

Test one. It should point or edge sharply to retain its shape after prolonged use. As you use it, it should have snap and spring for precise control of wide to thin lay-down of color. It should release color evenly, not in blobs. There should be no loose or splayed hairs, or split head shape. It should be balanced to feel good. And it should be able to pick up and hold large amounts of color relative to its size. The larger the brush size number, the more paint the brush holds.

Where can you find the perfect brush?



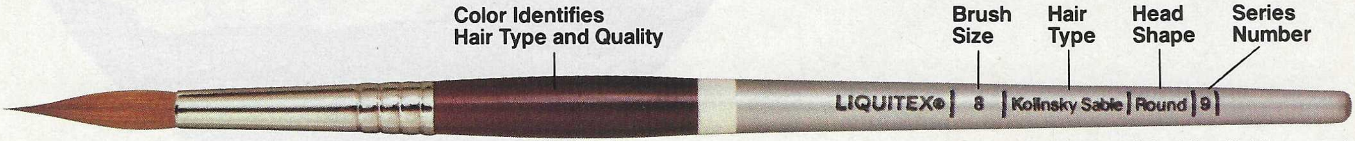
We thought you'd never ask.

Liquitex® has invested five years in developing the perfect brush . . . for the effects you want and for the price you wish to pay. Each brush is the product of manufacturing and quality control techniques that would dazzle the most seasoned observer . . . from laser measurements (as shown above) to ultraviolet scanning for microscopic flaws in our handle coatings. Over 40 state-of-the-art measurements and standards must be met.

Best of all, there isn't an easier brush to understand than a Liquitex brush. All the information you need to make intelligent brush selections is right on the handle: head shape, hair type, size, style. Even special colors relating to quality and cost.

Visit your Liquitex brush supplier today, and see for yourself . . . how easy it is to select the perfect brush.

Liquitex®


Color Identifies Hair Type and Quality
Brush Size
Hair Type
Head Shape
Series Number
LIQUITEX® | 8 | Kolinsky Sable | Round | 9 |

Liquitex is a registered trademark of Binney & Smith Inc.

© 1986 Binney & Smith Inc. All rights reserved.

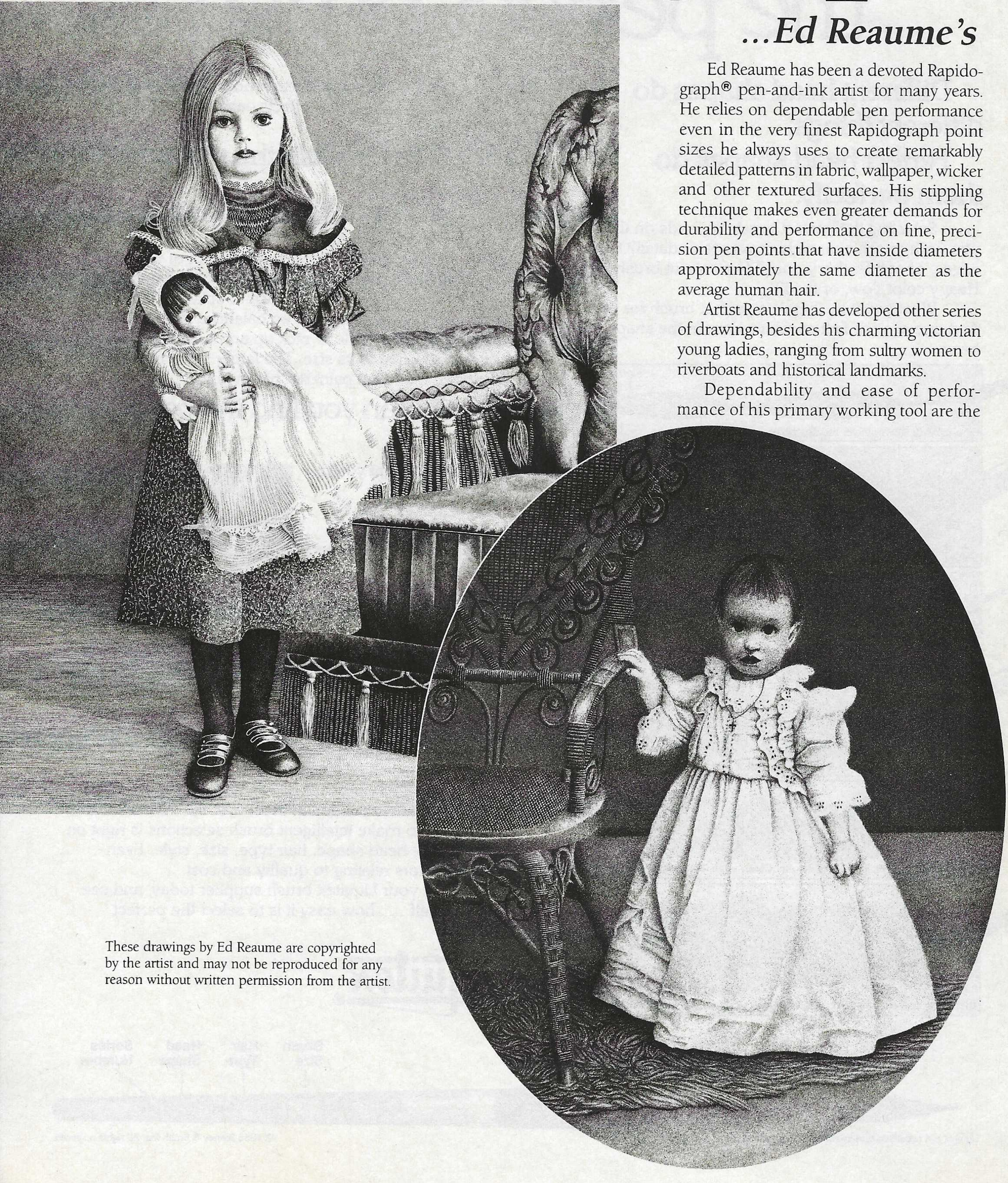
Rapidograph®

...Ed Reaume's

Ed Reaume has been a devoted Rapidograph® pen-and-ink artist for many years. He relies on dependable pen performance even in the very finest Rapidograph point sizes he always uses to create remarkably detailed patterns in fabric, wallpaper, wicker and other textured surfaces. His stippling technique makes even greater demands for durability and performance on fine, precision pen points that have inside diameters approximately the same diameter as the average human hair.

Artist Reaume has developed other series of drawings, besides his charming victorian young ladies, ranging from sultry women to riverboats and historical landmarks.

Dependability and ease of performance of his primary working tool are the



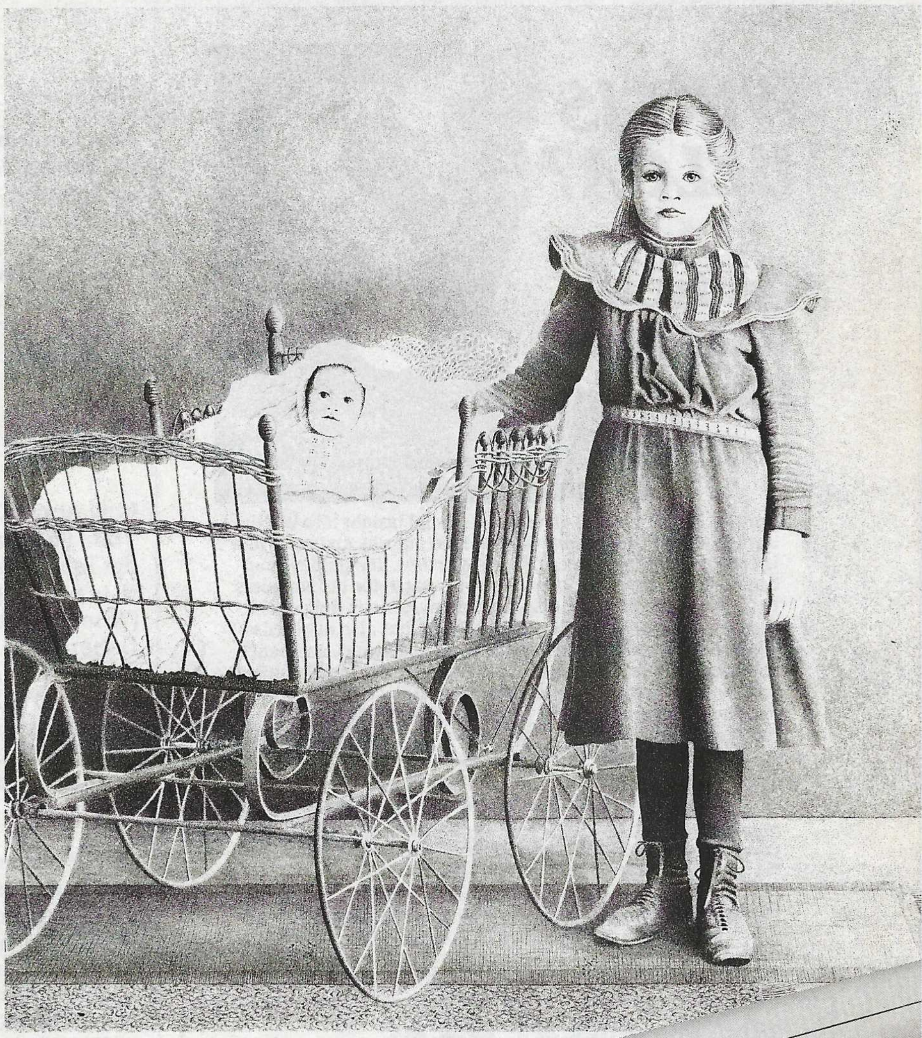
These drawings by Ed Reaume are copyrighted by the artist and may not be reproduced for any reason without written permission from the artist.

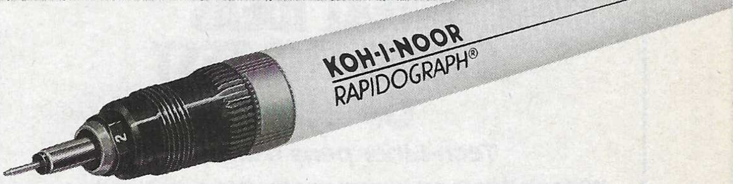
Art

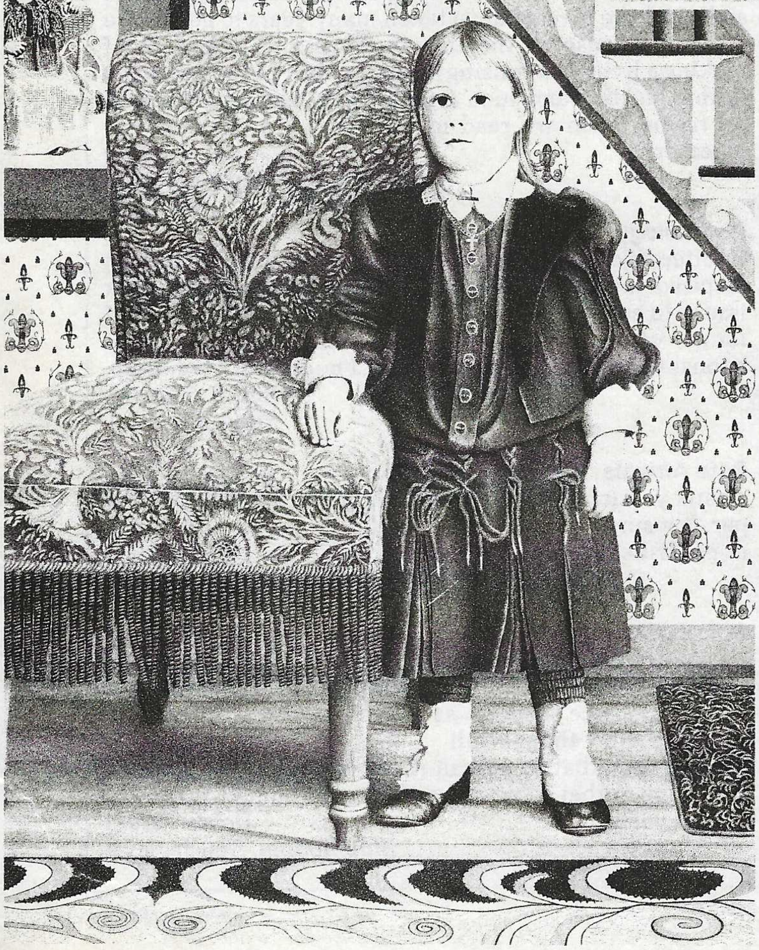
Victorian ladies

reasons the Rapidograph pen is the most widely used technical pen in the United States and Canada. Tubular nib, in 13 line widths, allows the Rapidograph pen to move in any direction on virtually any drawing surface with the ease of a pencil.

For the satisfaction of time well spent with your own pen-and-ink drawing technique, be sure you see *Koh-I-Noor Rapidograph®* on the pen. "Get-acquainted" package 3165-BX, with pen-ink combination. Single pens and studio sets are also available, as a personal convenience or a thoughtful gift. Ask your dealer, or send coupon. Koh-I-Noor Rapidograph, Inc., 100 North St., Bloomsbury, NJ 08804 (201) 479-4124. In Canada: 1815 Meyerside Dr., Mississauga, Ont. L5T 1G3 (416) 671-0696.







KOH-I-NOOR
RAPIDOGRAPH®
a rotring company

Please send complimentary Catalog No. 3 describing Rapidograph technical pens and sets, drawing inks and other artist materials.

☐ Please send me the names of Koh-I-Noor dealers in my area.

Name (please print or type)

Firm

Address

City State Zip AA-5/87

Koh-I-Noor Rapidograph, Inc., 100 North St., Bloomsbury, NJ 08804
In Canada: 1815 Meyerside Dr., Mississauga, Ont. L5T 1G3

®RAPIDOGRAPH is a Registered Trademark of Koh-I-Noor Rapidograph, Inc.
©1987. All rights reserved.

WHO IS HELGA?

Andrew Wyeth's World

An Exclusive Home Video Release From Educational Dimensions Group

Andrew Wyeth's World gives you a special insight into Wyeth's work from an artist's point of view. Find out why Andrew Wyeth is considered one of America's great artists. The guided tour begins in Chadds Ford, PA., and travels north for the summers in Maine. You'll not only discover the mysterious Helga paintings and the intriguing Christina's World, but also hundreds of Wyeth's other watercolors, temperas, oil paintings, and pencil sketches. Plus you'll come to understand the feeling, the mood, and the meaning underlining each masterpiece. After each viewing you'll understand a little more about the secretive Andrew Wyeth.

Introductory price* $49.95

Reserve Your Copy Today! Call TOLL FREE 800-243-9020
(in Connecticut call collect 327-4612) and use your MasterCard or Visa.

To order by mail send check or money order to Educational Dimensions Group, PO Box 126, Dept. AA, Stamford, CT 06904. Be sure to include $2.50 postage and handling.

*Introductory price not valid for Dealers or Educational Institutions. Exclusive offer, not available in video stores.

GREAT IDEAS STAND THE TEST OF TIME.

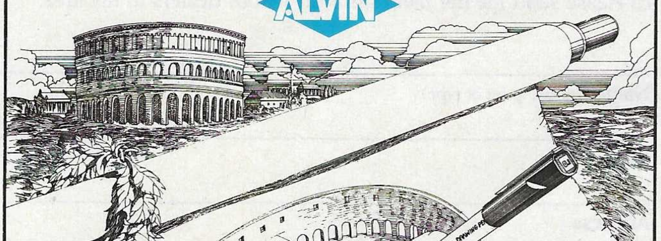
Tech-Liner pens from Alvin

When it's time to get to work on a great idea, nothing does the job like a Tech-Liner disposable technical pen. Waterproof and maintenance free, the Tech-Liner is available in five line widths, 0.1mm–0.5mm. Sold separately or in a 5-pack with a protective vinyl pouch.

*For **FREE** information about Tech-Liner and other Alvin products, call or write to Alvin and Company. The Tech-Liner pen. Another great idea from Alvin and Company.*

Alvin and Company, Inc. • Corporate Headquarters
P.O. Box 188AA • Windsor, CT 06095 • 203-243-8991

ALVIN



ALVIN... ASK FOR IT!

Footnotes

New Contributor

BILL SENTER received a B.A. from the University of Denver and an M.A. in painting from the University of Wyoming. He has also completed thirty hours of postgraduate study in painting at Kansas State College. Senter has taught at Bethel College and Evangel College, and for the past thirteen years has been teaching design and watercolor painting at Southwest Missouri State University. •

Letters

How About California?

Your February 1987 issue proved to be most interesting. I'm referring to the notion of having a group of watercolorists painting the same subject and publishing the results ("Eleven Artists Paint the Same Location," by M. Stephen Doherty).

Why not schedule a similar event here on the West Coast? We have several well-known watercolor societies—from Carmel to San Francisco to Marin to San Jose.

We think this is a great approach to bring a fresh look to your publication.

Henry Volle
San Jose, California

Late Bloomers

Your articles on the schedules of painting mothers and "The Psychology of Art" column have been very interesting and helpful. Artists are somewhat isolated workers, and a magazine like *American Artist* provides a connection with our coworkers. In the future, I would love to see more articles on working (painting) mothers and on artists whose careers have taken many years to get off the ground because of the interruptions and pressures of making a living and raising a family. Most of us seem to be in that position and such articles help encourage us to go on trying when we read of the successes of other late bloomers.

Mary Miller
Redwood City, California

Psychology: Not Threatening

A letter objecting to your "Psychology of Art" department inspired me to read these articles in current and back issues to see what threatening data they might contain. I found valuable information in each, especially Betty Kronsky's June 1984 contribution. I hope you'll continue.

Paul F. Hanssen
Midland, Texas

Safe Arrivals

Thank you for shipping *American Artist* in a plastic wrapper. It insures the safe arrival of the magazine. I wish other publishers would do the same.

J. DeVido
Rutherford, New Jersey

Competition

I want to thank you for returning the slides I had entered in your Golden Anniversary National Art Competition. It was such a nice surprise, as I didn't expect to have them returned. How thoughtful!

I must say that *American Artist* is the only magazine I subscribe to that gets read *and* saved. You do a great job. Thank you.

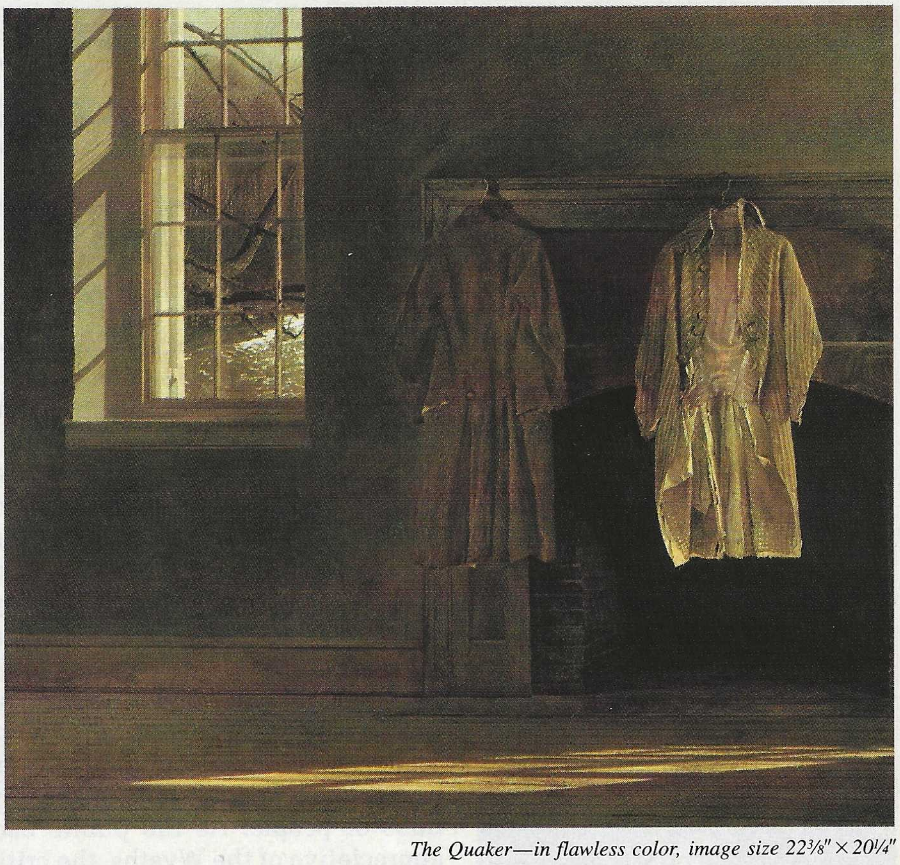
Dottie Turkot
Ship Bottom, New Jersey •

AN ANDREW WYETH PRINT

From The Archives of Triton Press

Andrew Wyeth has stunned the art world with the revelation of the now famous "Helga" paintings. As printmakers to Andrew Wyeth for the past 30 years, Triton Press was immediately besieged with enquiries from collectors. These collectors convinced us to scour our archives where we found *The Quaker*, done in conjunction with the historic 1976 one-man exhibition at the Metropolitan Museum of Art. Judged the outstanding work at that show by the then Director of the Met, Thomas Hoving, "*The Quaker*," Mr. Hoving said, "is the essence of this brilliant artist at his very best."

What some experts believe to be his finest work, the huge egg-tempera was completed in the winter of 1975. It shows two Colonial coats hanging alone in a room which is ostensibly cold and empty. Through the window there is snow on the ground—though no logs burn in the old fireplace. No one is there. And yet . . . there is a presence. A mood which penetrates so much of Wyeth's work filling with life that which seems bereft.



The Quaker—in flawless color, image size 22⅜" × 20¼"

The Quaker in the most Perfect Print Edition by America's Greatest Living Painter

The Quaker was created in 12 delicate colors with each sheet being hand-fed on to the press and only one color laid down at a time. Triton Press is the last fine art printmaker in the world which utilizes the difficult but extraordinarily accurate method of collotype reproduction.

Andrew Wyeth recalls, "It took weeks of laborious proofing before *The Quaker* was recreated. The final result, which has my complete approval, is not only an extremely fine interpretation of the original, it is a reproduction of which both Triton Press and I can be proud."

During the 1970's, it was the policy of Mr. Wyeth to permit several of his best works to be pressed as fine art prints. Eleven prints were created, of which *The Quaker* was the last. Triton did them all. To our certain knowledge, each one of these first editions is now unavailable. The plates have been destroyed and they will never be reproduced again. Some of the prints, *Spring Fed*, *Marsh Hawk* and *Northern Point* now sell for well over $3,000.

Triton is making *The Quaker* available at the price of $395, museum-mounted on an egg-shell linen mat, ready for framing, or $495 similarly mounted and fully framed in a natural hardwood, slightly round cap moulding with plexiglass, ready for hanging.

As with all of our prints, and especially the Wyeth's, *The Quaker* will sell out very quickly. If you wish to purchase, please call Triton Press as soon as possible, on our Toll Free Number:

1-800-847-4198

or fill in and return the coupon.

Triton Press Inc.
104 West 27th Street
New York, N.Y. 10001

TOLL-FREE 1-800-847-4198
(212) 255-3703

☐ Please send me a print of *The Quaker* by Andrew Wyeth. I would like it to be:
___ Matted only at $395.*
___ Matted & Framed at $495.*
☐ Enclosed is a check
☐ I prefer to pay by Credit Card. Please charge my account for the full amount.
☐ I do not wish to purchase *The Quaker*, but please add my name to your mailing list.
☐ **Visa** ☐ **MasterCard**

Account Number
Exp. Date
If MasterCard, enter 4 digits above first name

Signature ________ Daytime Phone ( )________
A phone number is necessary to verify address.
Name ________
Address ________

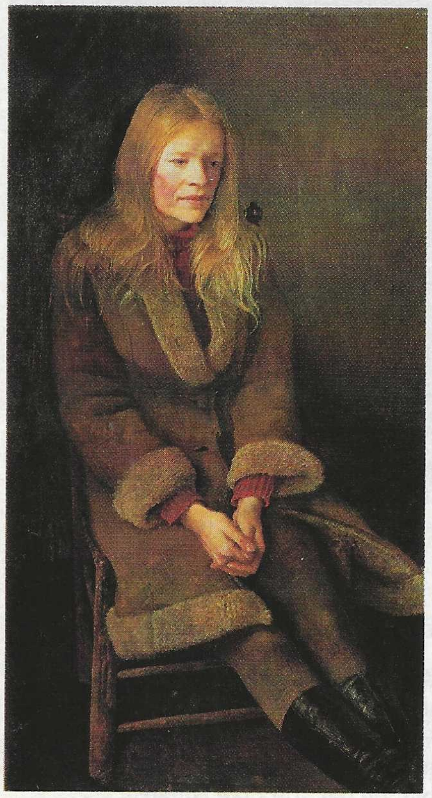
**New York residents please add applicable sales tax. Price includes shipping, handling, and insurance.*

GUARANTEE

We guarantee to buy back the print anytime in the next 6 months provided it is undamaged.

Editorial

Wyeth Paintings and the Helga Controversy



Sheepskin, by Andrew Wyeth, 1973, tempera, 33³/₈ x 18. Copyright © Leonard E.B. Andrews 1986.

THE COLLECTION of Andrew Wyeth paintings and drawings that caused a sensation in the news media last year will begin a nationwide tour this month,* and other paintings of the same model, Helga, are included in an exhibition of work by N.C., Andrew, and Jamie Wyeth that opened in the USSR and will travel to Japan, Italy, and England, as well as to four museums in the United States (see "Exhibits" in the March issue). The catalog for the exhibition of Helga paintings at the National Gallery of Art, published by Harry N. Abrams, Inc., has been chosen as the July main selection by the Book-of-the-Month Club.

These exhibitions and the catalog are certain to rekindle the debate about paintings by the Wyeths and, by implication, all realist artists. Magazines, newspapers, and radio and television programs will repeat the negative criticism of those who have invested themselves in the Modernist point of view, and the media will also report on the phenomenal attraction these forthcoming exhibitions will have for millions of people. As the public becomes better informed and more appreciative of the Wyeths, the critics seem to become more vituperative. In a recent article in *The New York Times*, Edmund P. Pillsbury, the director of the Kimbell Art Museum in Fort Worth, said that Andrew Wyeth is "not a good draftsman, and he's a sentimental artist. His paintings tell stories. They're anecdotal, not profound, backward-looking and not forward-looking." It seems hard to believe that the director of a museum filled with artifacts from the history of art could be such a poor judge of artistic skill and so critical of pictures that maintain the centuries-old tradition of telling stories.

The most positive result of this international festival of Wyeth pictures is likely to be the encouragement and inspiration it will provide to those who are bewildered by the art world's fascination with Neo-Expressionist artists like Julian Schnabel and David Salle. That was what happened twenty years ago when The Metropolitan Museum of Art in New York City organized a traveling exhibition of Andrew Wyeth's work. One of the many artists profoundly influenced by the exhibition was Robert Bateman, and it is interesting to note that a major retrospective of his work recently hung in the Smithsonian Institution's National Museum of Natural History in Washington, DC, which is next door to the National Gallery.

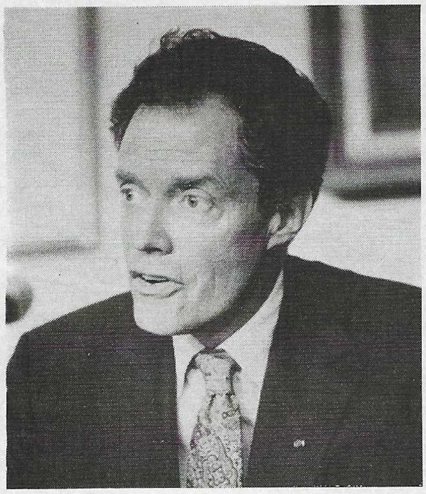
With so many galleries and museums chasing after the fashionable artists who paint grotesque, offensive, and sloppy pictures, it is encouraging to know that some of the great museums of the world still recognize the work of a realist artist. It would be more encouraging if they exhibited paintings by other realists, but at least they have gone this far.

M. STEPHEN DOHERTY, *Editor-in-Chief*

---

*The exhibition of Andrew Wyeth's paintings opens at the National Gallery of Art, Washington, DC, on May 24 and will remain on view until September 27, 1987. It will then travel to the Museum of Fine Arts, Boston (October 28, 1987-January 3, 1988); The Museum of Fine Arts, Houston (January 31-April 10, 1988); the Los Angeles County Museum of Art (April 28-July 10, 1988); the Fine Arts Museums of San Francisco (August 13-October 16, 1988); and the Detroit Institute of Arts (November 13, 1988-January 22, 1989).

Leonard E.B. Andrews.



J. Carter Brown.

These photographs were taken during a news conference at the National Gallery of Art when the exhibition and catalog of Andrew Wyeth's Helga paintings were announced. Seated in the group photograph, from left to right, are Paul Gottlieb, of Harry N. Abrams, Inc., which will issue an initial print run of 250,000 copies of the book that will serve as a catalog for the exhibition; Steve Gelman, of the Book-of-the-Month Club, which will offer the book as its main selection in July; John Wilmerding, deputy director of the National Gallery of Art and curator of the exhibition; J. Carter Brown, director of the National Gallery of Art; Stacey Mobley, of the Du Pont Company, sponsor of the traveling exhibition; and Leonard E.B. Andrews, the collector who owns the paintings of Helga Testorf.

The National Gallery of Art also announced that an exhibition of twentieth-century American drawings and watercolors from the collection of the Whitney Museum of American Art in New York City will be mounted at the same time the Wyeth pictures are on view.

Leonard E.B. Andrews and Stacey Mobley.

Why our new Wood Sectional line is scaring

Because you can easily assemble your own custom-quality picture frames yourself! Quickly, inexpensively, and professionally.

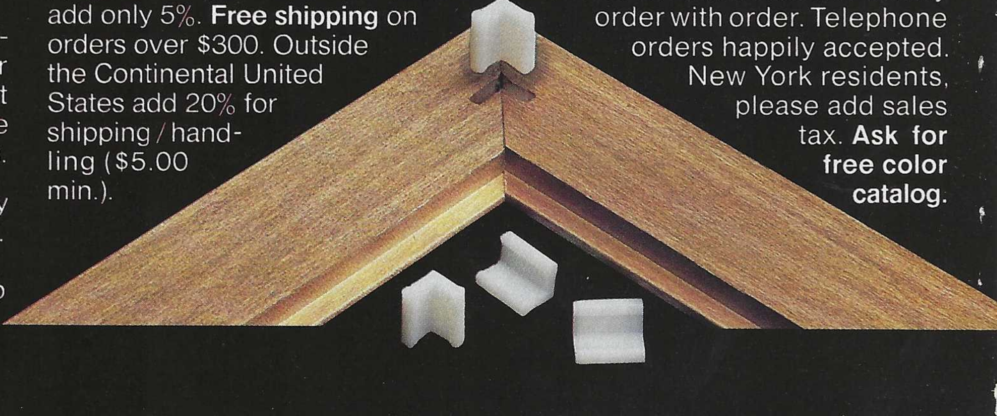
Choose from 16 classic wood mouldings. Each frame comes with four Miter Clips which ensure a tight fit and allow you to assemble your frame easily and quickly without any tools.

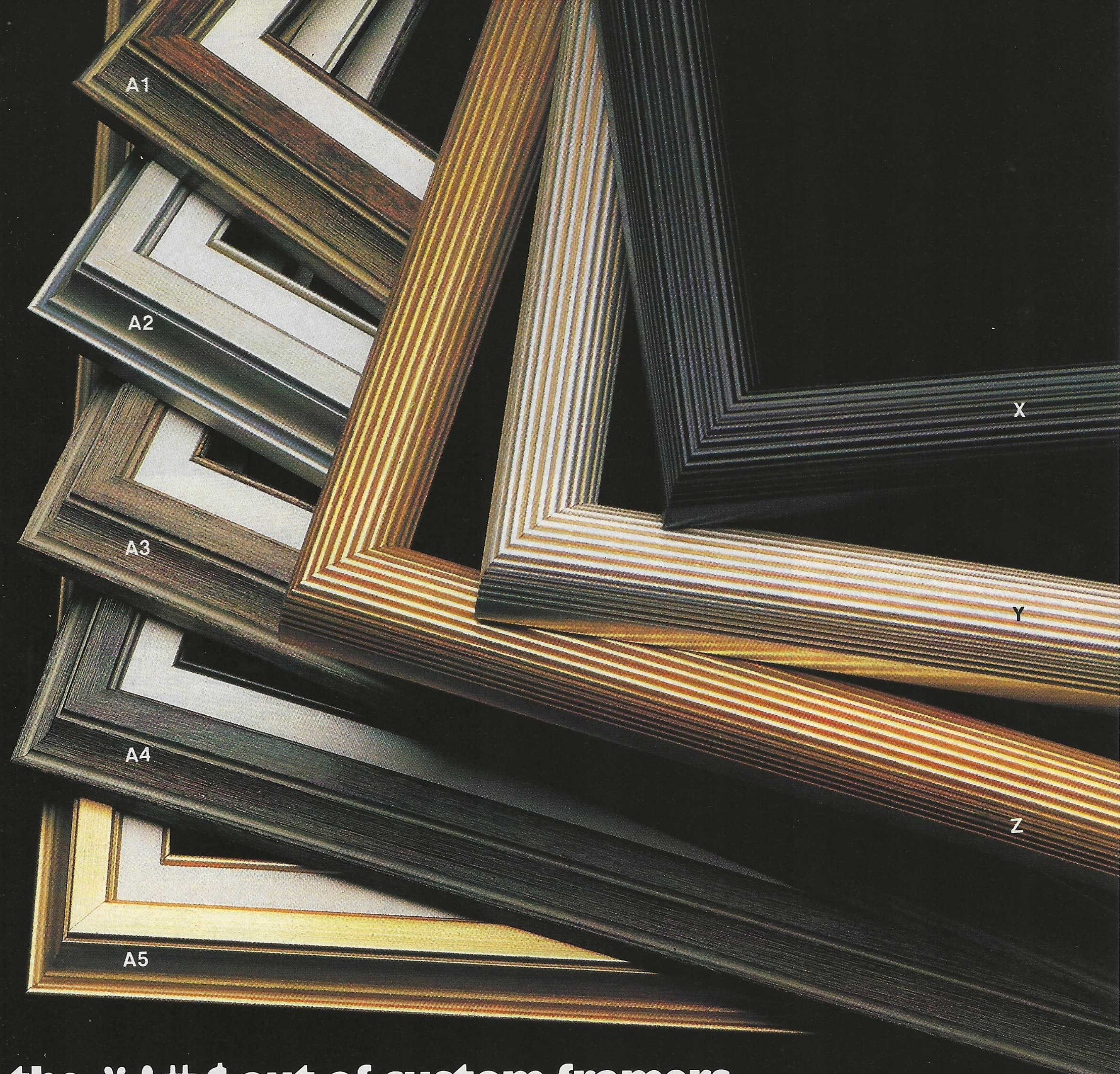
Order today and see for yourself why custom framers are getting nervous.

Call toll-free: 1-800-221-0262 to order or for more information.

In New York State, **718-463-3500.** Most orders shipped within 24 hours via UPS. Add 10% ($2.50 min) for shipping/handling. Orders over $100—add only 5%. **Free shipping** on orders over $300. Outside the Continental United States add 20% for shipping / handling ($5.00 min.).

MasterCard and Visa welcome (include card #, interbank #, and exp. date). Min. credit card charge $10.00. Or send check or money order with order. Telephone orders happily accepted. New York residents, please add sales tax. **Ask for free color catalog.**





the *!#¢ out of custom framers.

Pair SIZE	B (L)* M, H	X, Y, Z (O)* W, Q, K	A1, A2 A3, A4, A5	Pair SIZE	B (L)* M, H	X, Y, Z (O)* W, Q, K	A1, A2 A3, A4, A5
8″	$4.00	$4.50	$5.00	19″	$6.20	$ 7.25	$ 8.30
9″	4.20	4.75	5.30	20″	6.40	7.50	8.60
10″	4.40	5.00	5.60	21″	6.60	7.75	8.90
11″	4.60	5.25	5.90	22″	6.80	8.00	9.20
12″	4.80	5.50	6.20	24″	7.20	8.50	9.80
13″	5.00	5.75	6.50	26″	7.60	9.00	10.40
14″	5.20	6.00	6.80	28″	8.00	9.50	11.00
15″	5.40	6.25	7.10	30″	8.40	10.00	11.60
16″	5.60	6.50	7.40	32″	8.80	10.50	12.20
17″	5.80	6.75	7.70	34″	9.20	11.00	12.80
18″	6.00	7.00	8.00	36″	9.60	11.50	13.40

*L — Antique Brass Corners — Add $4.00 per frame *O — Antique Brass Corners — Add $7.00 per frame
The brass corners come with nails for easy assembly after wood sectionals are assembled.

SPECIAL OFFER: A sample set of 16 corners plus a catalogue and a $5 gift certificate applicable to any of our products. All for just $35 with free shipping!

Graphik Dimensions Ltd.
Frames and more. For less.

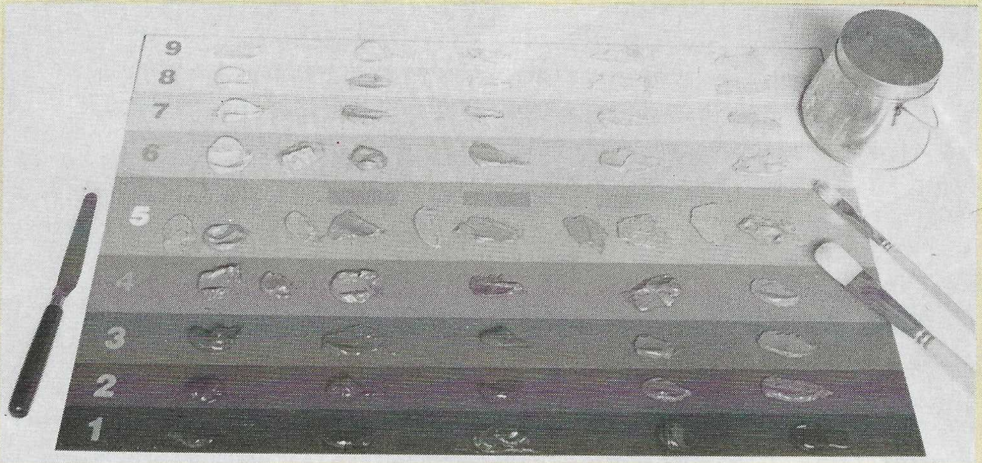
Dept. A, 41-23 Haight Street,
Flushing, New York 11355.
(800) 221-0262. (718) 463-3500.

Art Mart

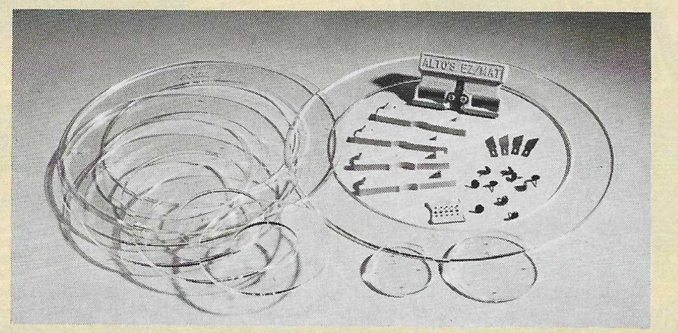
EDITED BY KATHLEEN THOMAS

Set VI Airbrush Acrylics (above) from Salis International. Dr. Ph. Martin's Spectralite 8-color set offers the convenience of ready-to-use paint. The 1-oz. and 2-oz. plastic bottles can be attached directly to the airbrush cap, and the ultra-fine grain of the paint ensures the elimination of clogging in the nozzle. All Spectralite acrylics are lightfast, water-resistant, and fast-drying. No fixatives or protective coatings are needed. For more information, write: Salis International, Inc., Dept. AA, 4093 N. 28th Way, Hollywood, FL 33021.

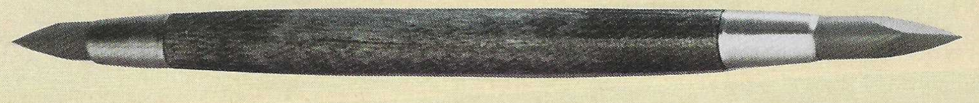
Tech-10 Projector by Kopykake (below). This projector uses twin, color-corrected, 300-watt lamps for a bright, distortion-free image and does not need to be used in subdued light. The Tech-10 enlarges to 3X when attached to a drawing board or table, and reduces to 50% with the reduction lens that comes with the projector. By projecting on the wall or floor, 8X or larger images can be achieved. The 23″-high stand is mechanically adjustable and the cabinet weighs only 12 lbs. For more information, contact: Kopykake, Dept. AA, 3701 W. 240th St., Torrance, CA 90505.



Control your paint mixtures with ColorMaster. By observing your subject and then relating your observations to your ColorMaster Palette (above), you can see exactly how light or dark a color area is. The palette measures 22″ x 14″ and is designed to be used under glass (not included). Complete instructions come with the palette. This product is recommended for all opaque media. For more information, write: New Visions, Dept. AA, 277 Donithen Rd., Marion, OH 43302.

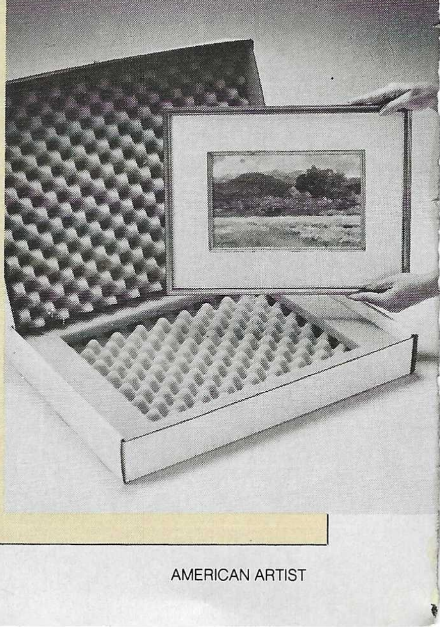


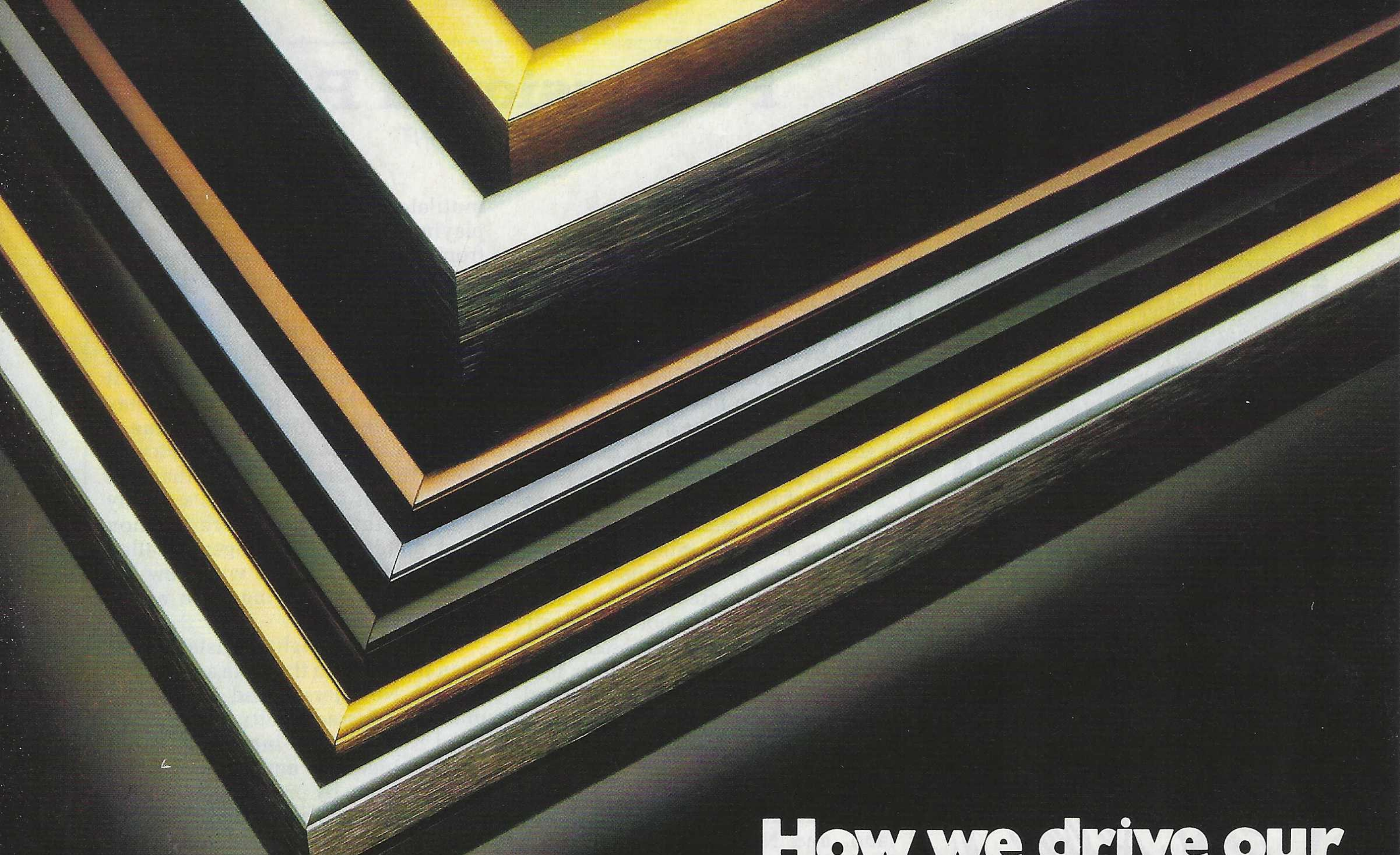
Need a quick and affordable mat-cutting tool? Alto's Circle Templates (above) do the job. The 8 templates are made of clear acrylic and can be used to cut circular mats in diameters of 3″ to 16″. With Alto's unique spacers, which fit into the patented Cutter Handle, you can cut 40 different-size circles and make double and triple mats, inlays, and designs anywhere on a mat. The clear, illustrated instructions explain all basic and advanced techniques. Write: Alto's EZ Mat, Inc., Dept. AA, 607 W. 3rd Ave., Ellensburg, WA 98926.



To remove paint quickly and accurately, simply wipe off with this squeegee Wipe Out Tool (above) from Kemper. This instrument can be used for oil, watercolor, and in china painting. The Wipe Out Tool is equipped with two solvent-resistant rubber tips. One tip has a wide edge for larger jobs; the other has a fine point for detail work. The tips will not harden, crack, or soften and can be easily cleaned with a paper towel. The premium hardwood shaft insures a comfortable, steady grip. For more information on the Wipe Out Tool, write: Kemper Mfg., Dept. AA, P.O. Box 696, Chino, CA 91710.

Inexpensive and convenient shipping is finally possible with the Art Express Service and Strongbox (right). This is a total delivery service. Just call Airfloat Systems (see below) with your name, address, and frame size and the Strongbox will be sent to you by Federal Express. Pack your artwork in the Strongbox, attach the included air bill, and call Federal Express for a pickup. The price you pay covers the box, delivery, and shipment to your destination. You benefit from the low delivery charge and a discount from Federal Express. For more information, write: Airfloat Systems, Inc., Dept. AA, 2013 Lloyd Center, Portland, OR 97232, or call 800-445-2580.





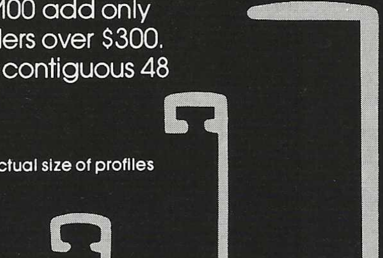
How we drive our competitors off the wall.

Some people give you price. Some people give you quality. Some give you service. Graphik Dimensions gives you all three. Quality, price and the fastest service in the business.

Our Standard and Canvas depth frames come in silver, gold, pewter, black and copper-brown with free assembly hardware. (Optional: spring clips 3¢ ea; hangers 12¢ per frame.)

Our SuperCanvas frames come in gold and silver and fit heavy-duty stretchers. They include free hardware, hangers and spring clips.

Call **toll-free: 1-800-221-0262** to order or for more information. In New York State call **(718) 463-3500**. Most orders shipped within 24 hours via UPS. **No minimum order.** Add 10% for shipping and handling ($2.50 minimum). Orders over $100 add only 5%. Free shipping on orders over $300. On all orders outside the contiguous 48 states, add 20% for shipping and handling ($5.00 minimum). MasterCard and Visa welcome (include card #, interbank #, and expiration date). Or check or money order must accompany your order. Telephone orders happily accepted. New York residents add sales tax.


actual size of profiles

Ask for our **free,** full-color catalogue and see how much more we give you for so much less.

Pair Length	Standard Depth	Canvas Depth	SuperCanvas (Incl. hdwe. hgrs. clips)	Pair Length	Standard Depth	Canvas Depth	SuperCanvas (Incl. hdwe. hgrs. Clips)
8″	$1.80	$2.10	$3.50	28″	$3.80	$5.10	$8.50
9″	1.90	2.25	3.75	29″	3.90	5.25	8.75
10″	2.00	2.40	4.00	30″	4.00	5.40	9.00
11″	2.10	2.55	4.25	31″	4.10	5.55	9.25
12″	2.20	2.70	4.50	32″	4.20	5.70	9.50
13″	2.30	2.85	4.75	33″	4.30	5.85	9.75
14″	2.40	3.00	5.00	34″	4.40	6.00	10.00
15″	2.50	3.15	5.25	35″	4.50	6.15	10.25
16″	2.60	3.30	5.50	36″	4.60	6.30	10.50
17″	2.70	3.45	5.75	37″	4.70	6.45	10.75
18″	2.80	3.60	6.00	38″	4.80	6.60	11.00
19″	2.90	3.75	6.25	39″	4.90	6.75	11.25
20″	3.00	3.90	6.50	40″	5.00	6.90	11.50
21″	3.10	4.05	6.75	41″	5.10	7.05	11.75
22″	3.20	4.20	7.00	42″	5.20	7.20	12.00
23″	3.30	4.35	7.25	43″	5.30	7.35	12.25
24″	3.40	4.50	7.50	44″	5.40	7.50	12.50
25″	3.50	4.65	7.75	45″	5.50	7.65	12.75
26″	3.60	4.80	8.00	46″	5.60	7.80	13.00
27″	3.70	4.95	8.25	48″	5.80	8.10	13.25

Prices are per pair. A pair is two equal length frame sections. Two pair make one frame. All sizes under 8 inches same price as 8 inches.

Graphik Dimensions Ltd.
Frames and more. For less.

Dept. AA, 41-23 Haight Street, Flushing, N.Y. 11355
(800) 221-0262 (718) 463-3500

ART PADS
BEAU BELLE
GLOBETROTTER
CALLIGRAPHY
CANVASKIN
SATIN FINISH
BRISTOL
INGRES
QUICKIE
CO-MO
PAPER
AQUABEE
best seller
LINE
PAPER
NEWSPRINT
CHARCOAL
CONSTRUCTION
BLOCK PRINT
FINGER PAINT
DRAWING
WATERCOLOR
OATMEAL
TRANSFER
MANILA
TRACING
EASEL
LEDGER
BEE
PAPER CO.
BOX 2366
WAYNE, NJ 07474

Professional Page

BY DANIEL GRANT

Art Laws: A Handshake, Yes, But What Are My Rights?

Art is a business in which a good many of the deals are made on a handshake without the benefit of lawyerly provisos and the spoken word beats the written agreement nine times out of ten. Still, more and more attorneys have begun to practice their trade in the art world where a growing body of law has developed over the past decade.

Many of these laws have been enacted on the state level, although Congress and the Internal Revenue Service have also established codes that have had a great impact on the arts. The laws have not specifically helped one group as opposed to another, but artists and collectors have increasingly found certain rights codified, and dealers are required to disclose more information about what they are selling than has been their custom in the past.

California, Illinois, Hawaii, Maryland, and New York, for instance, have all enacted print disclosure laws requiring the sellers of art prints to reveal how many prints are in a limited edition, if there are other editions of the print in existence, whether or not the plates are still intact (if another edition is possible), the year in which the printing took place, and the name of the printer.

Artists have been given more muscle in their dealings with galleries and collectors through the enactment of a resale royalties law in California and moral rights legislation in California, Massachusetts, and New York. The royalties act requires California collectors to pay living artists in that state ten percent of any increased value for their works over what they originally paid when they sell them. A law similar to the California resale royalties act has been introduced into the New York Legislature.

The so-called moral rights laws (Art Preservation Act in California and Massachusetts, and the Artist Authorship Law in New York) forbid collectors in these states to alter or mutilate works they are publicly displaying without receiving permission from the artist. If these unwanted changes take place anyway, the artist is empowered to disclaim his or her "authorship" of the work—that is, a painter may state publicly that a painting has been so distorted that it is no longer his or hers—which may have a dramatic effect on the value of the work. In the 1960s, when Picasso stated that a painting of his that was to be sold at Christie's was so badly changed through poor restoration work that it could no longer be called his, the auction house withdrew the work from sale, fearing there would be no buyers.

Similar moral rights legislation has been proposed in the state assemblies of both New Jersey and Pennsylvania, and Massachusetts Senator Edward Kennedy has introduced a bill in Washington to amend the federal copyright law by providing for moral rights and resale royalties.

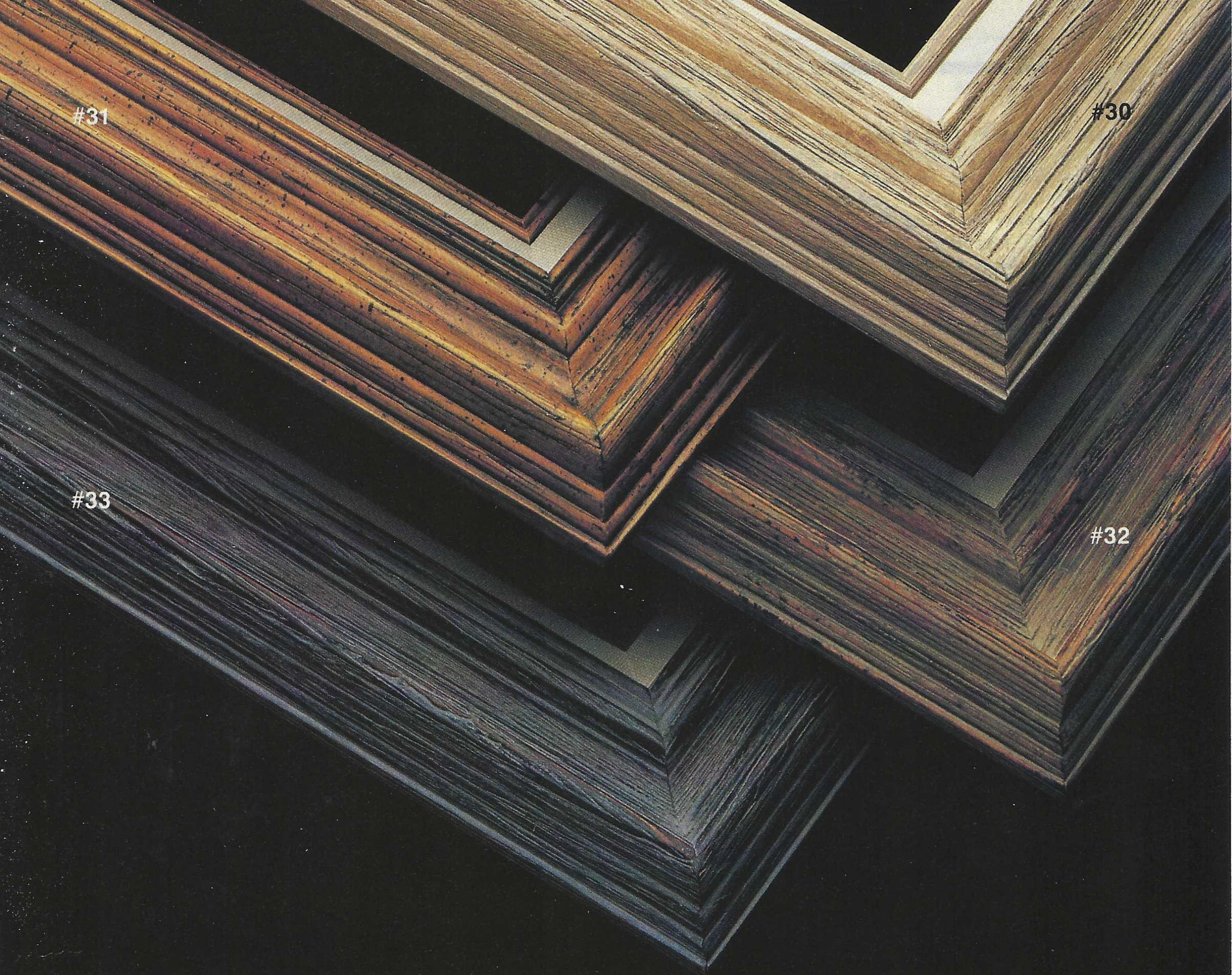
These and other laws reflect the growing sense that the art world is a business like any other in which a great deal of money changes hands, and that it needs increased governing. "Art has gotten more expensive and has attracted new laws," says Steven Weil, deputy director of the Hirshhorn Museum and Sculpture Garden in Washington, DC. "Anything that attracts that much money is bound to be a target for frauds and governmental legislation."

The expanding body of law also reflects the growing number of lawyers who are devoting all or part of their time to defending the interests of artists, collectors, dealers, and museums. And, as with all law, the more of it that comes into being, the less people are certain what they are permitted to do. "I don't think we're opposed to moral rights for artists in concept," Ashton Hawkins, staff counsel for New York City's Metropolitan Museum of Art since 1968, states, "but we did oppose it. Can an artist tell us how to display or conserve his or her work? It's a very gray area that has been established, where you touch a work and face a lawsuit."

As yet, there have been no lawsuits by artists against any museum under this new legislation, which proponents of moral rights point to as indicative that artists will not bring frivolous suits, but the growing body of

Continued on page 18

Daniel Grant is a free-lance writer specializing in the arts. Readers wishing to respond to Mr. Grant's column should address their letters to: Daniel Grant, c/o *American Artist*, 1515 Broadway, New York, NY 10036.



Rustics...

The country look without the big city cost.

Style 30 — Tumbleweed tan/white linen liner
Style 31 — Prairie pecan/white linen liner
Style 32 — Barnwood beige/white linen liner
Style 33 — Wilderness gray/white linen liner

Size	8x10	9x12	11x14	12x16
Price	$8.95	$9.55	$9.95	$10.95
Size	14x18	16x20	18x24	20x24
Price	$12.75	$12.95	$16.95	$17.95

All frames are 3'' wide including the liner.

Call today **toll-free: 1-800-221-0262** to order, for more information or for our free color catalog. In New York State call **1-718-463-3500**. Most orders shipped within 24 hours via UPS.

Free shipping in Cont. U.S. on orders over $25. Otherwise $2.50 shipping charge. Outside this area add 30% for shipping/handling. (Min. $5.00)

Mastercard and Visa welcome (include card#, interbank # and exp. date). Or check or money order must accompany your order. Telephone orders happily accepted. N.Y. residents add sales tax.

Graphik Dimensions Ltd.
Frames and more. For less.

Dept. AA, 41-23 Haight Street, Flushing, N.Y. 11355
(800) 221-0262 (718) 463-3500

Continued from page 16

law has made many people nervous.

"It's not unlikely that some artists will raise objections, whether they are completely valid or not, as to the way their works are being displayed or cared for in museums," says Weld Henshaw, attorney for Boston's Museum of Fine Arts, and Beverley Wolfe, general counsel for the Museum of Modern Art in New York City, notes that "to interject a legal document into every art transaction, with both sides having attorneys, is unnecessary and makes everything more complicated." Still, many of the major museums in this country have staff attorneys on their side, and an understanding of the legal ramifications of what takes place in the art world has not been lacking at these institutions. The annual Museum Law Conference, which was developed by Steven Weil and Peter Powers, general counsel for the Smithsonian Institution, to educate the field to its responsibilites, reflects how seriously museums are taking the new art laws.

Many laws that pertain to the sale of art are not "art laws" but, rather, general business statutes that cover artists (small manufacturers) and their dealers (retailers). Every state but Louisiana, for example, has a Uniform Commercial Code that governs the sale of goods. General consignment laws in sixteen states protect artists who have given their works to galleries, requiring the dealers to pay artists within a reasonable period of time after a sale takes place (less commission), as well as providing an accounting to the artist periodically of what has been sold and for how much. This has often been a major problem between artists and their dealers, since many galleries are not well financed and the dealers tend to use the artist's money to finance the operation. Another fifteen states have enacted laws to protect an artist-consignor's works from being seized by creditors if the gallery should go bankrupt.

Other general business statutes that have been increasingly applied in the art world are the warranty of authenticity and those governing proper transfer of title.

Under the warranty of authenticity, an object must be what the dealer says it is. Fakes and forgeries, as well as objects that are misattributed (for instance, a "Rembrandt" painting actually being from the "School of Rembrandt"), must be taken back by the dealer for the money paid for it, if the sale was based on the work being authentic.

This has become standard practice with dealers, except when there is a disagreement over what was said about a work or a dispute over the object's authenticity. A case currently before the New York Supreme Court may well establish the full meaning of this warranty. In 1984, a New York collector, Edward Lefkowith, brought suit against the Macklowe Gallery, also of New York, for selling him four decorative objects which, he claims, were misrepresented to him as authentic Art Nouveau. The case is currently pending.

In the area of proper transfer of title, a dealer must either own the work of art or be empowered to sell it. Complications may arise when a stolen object comes onto the market, however, since works frequently pass through a variety of hands before they are discovered to have been stolen. At that point, a chain of lawsuits may result when the last owners demand the money paid for the objects from the previous ones.

One such legal domino game occurred in 1969 when Erna Menzel

Continued on page 20

illust marker
BLACK
100
INK
YELLOW ORANGE 24
INK
use, replace plastic cap.
prevention, replace the metal
not in use, replace plastic cap.
extra prevention, replace the metal cap

HOLBEIN illust RATION marker

From HOLBEIN the world famous ILLUST for calligraphers, designers, and sign writers. Permanent, refillable markers in 2 sizes and 23 colors.

Refill Ink 25 ml
•
Supplied with extra felt.

FELT SIZE — HALF - 20 mm (13/16") GIANT - 40 mm (1 5/8")

HOPPER-KOCH INC. Box 555 Williston VT 05495

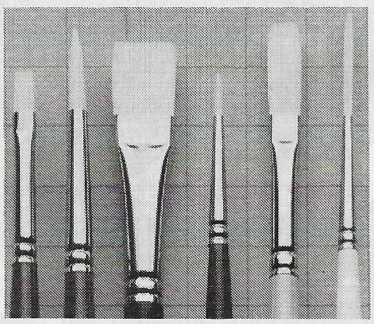
I enclose my check or money order as follows for sample marker and color chart.

☐ $5.85 HALF SIZE ☐ $8.25 GIANT SIZE

U.S. funds only. Special price expires 12/31/87

NAME ....
STREET ....
CITY .... STATE .... ZIP ....

B



Dick Blick

Dick Blick has been supplying artists with quality materials for over 75 years! This Wonder-White Set is proof of just that. Use them with any media; their resilience and size assortment makes them a wise addition to your brush selection. Plus, get a FREE 448 page Art Materials Catalog with your order! Or just send for a catalog (only $2.00!) to:

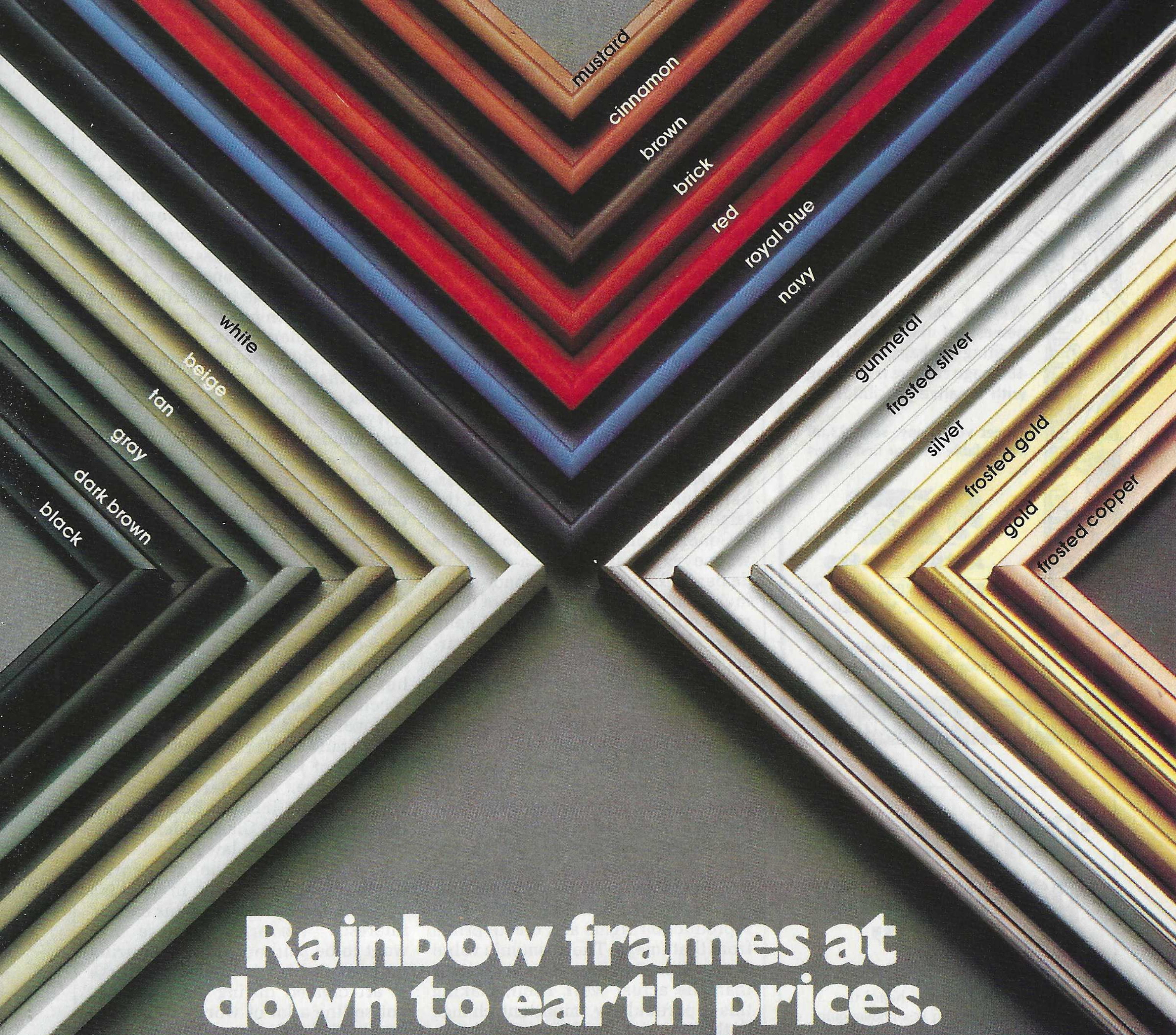
Dick Blick, Dept. AA, Box 1267, Galesburg, IL 61401

Name ____________
Address ____________
City ____________ State ____________ Zip ____________

☐ Check ☐ Money Order ☐ Am.Express ☐ MasterCard ☐ VISA

Card No. ____________ Exp.Date ____________

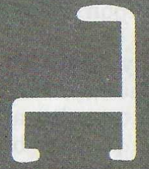
Qty.	Description	Each	Total
	Wonder-White Set - #202966	$12.89	
	1987 Catalog (Free with order)	2.00	
		$2.00 Shipping and Handling	
AA		CT, GA, IL, PA, NV Residents add your state's sales tax	
		TOTAL	



Rainbow frames at down to earth prices.

Those famous frames everyone loves have finally met their match. With one noteable exception: price. Our #111 Rainbow frames cost less.

Now you can choose from 19 rainbow colors, including 6 anodized metallic finishes. So you can co-ordinate your pictures and matting more easily than ever. Assembly hardware, hangers and spring clips are included free.


actual size of profile

Quality, price and service. They're all yours at Graphik Dimensions. Ask for our free, full-color catalogue and see how much more we give you for so much less.

Call **toll-free: 1-800-221-0262** to order or for more information. In New York State call **(718) 463-3500**. Most orders shipped within 24 hours via UPS. **No minimum order**. Add 10% ($2.50 minimum) for shipping and handling. Orders over $100 add only 5%. Free shipping on orders over $300. On all orders outside the contiguous 48 states, add 20% for shipping and handling ($5.00 minimum). MasterCard and Visa welcome (include card #, interbank #, and expiration date). Or check or money order must accompany your order. Telephone orders happily accepted. New York residents add sales tax.

Size	Price	Size	Price	Size	Price	Size	Price	Size	Price	Size	Price
8″	$2.30	15″	$3.35	22″	$4.40	29″	$5.45	36″	$6.50	43″	$7.55
9″	2.45	16″	3.50	23″	4.55	30″	5.60	37″	6.65	44″	7.70
10″	2.60	17″	3.65	24″	4.70	31″	5.75	38″	6.80	45″	7.85
11″	2.75	18″	3.80	25″	4.85	32″	5.90	39″	6.95	46″	8.00
12″	2.90	19″	3.95	26″	5.00	33″	6.05	40″	7.10	47″	8.15
13″	3.05	20″	4.10	27″	5.15	34″	6.20	41″	7.25	48″	8.30
14″	3.20	21″	4.25	28″	5.30	35″	6.35	42″	7.40		

Prices are per pair. A pair is two equal length frame sections. Two pair make one frame. All sizes under 8 inches same price as 8 inches.

Graphik Dimensions Ltd.
Frames and more. For less.

Dept. AA, 41-23 Haight Street, Flushing, N.Y. 11355
(800) 221-0262 (718) 463-3500

It wasn't easy but we did it.

We got ALL the best and newest art materials in one exciting package! Our new 400 page catalog is bursting with creative possibilities.

To get your copy, send $3.00 (refundable on your first order) to:

Sax
Arts & Crafts
P.O. Box 2002/ Dept. 2A
Milwaukee, WI 53201

Now serving you from Milwaukee, Allentown, PA and Arlington, TX.

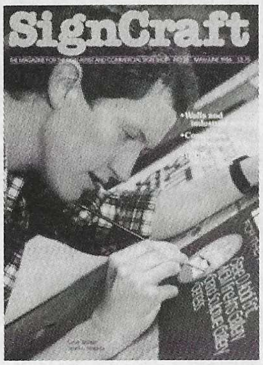
Toll Free Ordering

"Can you paint a sign for me?"

Almost every artist has heard this question. Sign making is a challenging, creative, practical application of your skills as an artist.

SignCraft is the bimonthly magazine for the sign artist. Each issue is packed with photos of outstanding sign work, plus articles on design, pricing, technique, materials and much more.

Satisfaction guaranteed!



☐ 1 yr. (6 issues) . . . $21
☐ 1 yr. Outside U.S. (U.S. funds) $27

SignCraft magazine
P.O. Box 06031-C, Ft. Myers, FL 33906

PROFESSIONAL

Continued from page 18

discovered that a Chagall painting she had left behind in her native Belgium when she fled that country in 1940 for the United States in the wake of the invading Nazi armies turned up in the collection of Albert List, a New York collector. The Nazis had confiscated the painting, which, after a few sales, came into the hands of a Parisian art dealer who sold it to List. The suit by Menzel against List was relatively straightforward, involving proof of her previous ownership, although the courts subsequently had to decide whether List should be reimbursed by the dealer for what he had originally paid for the work ($4,000) or its then current fair market value ($22,500). List received the larger amount.

General contract law also applies whenever an artist and a dealer, a dealer and a collector, a donor and a museum, or any combination of these make any sort of binding agreement. Laws about libel, defamation of character, the right to privacy, the right to publicity, and unfair competition were not intended to regulate the art world, but they are very relevant concerns in this sphere.

The federal government has also created legislation that has either directly or indirectly had an impact on the arts. The revision of the copyright law in 1978 established that an artwork and the reproduction rights to it are separable—that is, someone may sell a painting but hold on to the reproduction rights and create prints from that image. The economic value of the reproductions may be greater than the actual work itself, making this a particularly important change in the law.

Certain laws, such as the right to free speech as well as trademark and patent protection, are made on the federal level and have an obvious if infrequently called-upon relevance to the arts.

The UNESCO treaty, to which the United States is a signatory, that prohibits the import of any cultural object whose ownership may be in question has had a major impact on dealers and museums who now must be far more careful how they acquire works.

Congress has also created tax legislation that has had a great impact on the arts. A change of IRS regulations in 1969, in which Congress sought to crack down on tax shelters by refusing to accept deductions based on repeated outside business losses, made it more difficult for artists—who are unlikely to show profits—to deduct the costs of their art supplies. In addition, the procedures governing the donation of objects to museums have been tightened up by Congress, affecting both artists and collectors.

With all the legal issues plaguing the art world, however, few "arts lawyers" are able to devote all of their time to arts cases—partly because there aren't enough of them and partly because most artists don't have much money. One reason, perhaps, that there have been so few cases brought under the new state art laws is that the offenses are not criminal but civil, requiring artists to hire a lawyer and bring action. That may cost thousands of dollars, only to achieve a "moral" victory.

Most attorneys who have artists as clients also have other, more lucrative accounts—for instance, Gilbert Edelson, administrative vice-president of the Art Dealers Association, who is basically a corporate litigator, or Martin Bressler, president of Visual Artists-Galleries Association, who does estate law.

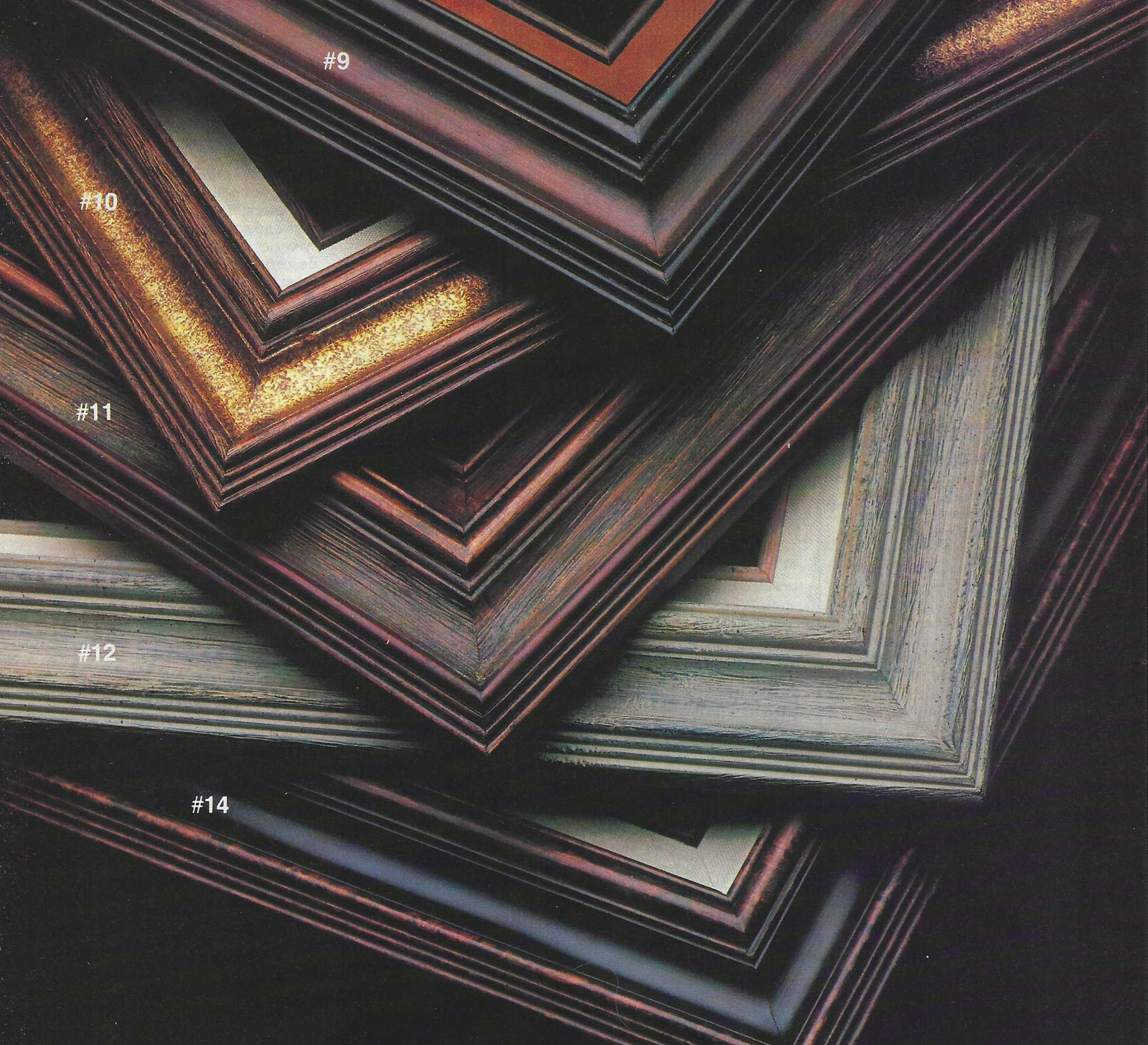
Other lawyers have artist clients, but their work for them is often not specific to their arts professions. Jerry Ordover noted that his first work for artist Frank Stella consisted of getting him out of jail for a disorderly conduct charge, and Bernard Rosen, whose clients include Red Grooms, Donald Judd, and Claes Oldenburg, is primarily a divorce lawyer.

Knowing about the art world, Rosen states, is helpful in working out settlements that are to his clients' interests. "An artist's spouse may want to be paid out for their marital property, which includes the works of art created during the marriage, but selling a lot of works all at once can be devastating to the market and to the artist's career," he points out. "I might try to work out a deal, such as consigning her share of the works to a dealer who will sell them."

He feels that there is no great need for a sizable body of art law because most artists' problems are not peculiar to their profession, and that existing statutes are sufficient for resolving the small number of problems that occasionally do occur.

Others, however, disagree. Martin Bressler, who recently successfully represented a donor who sued the Whitney Museum of American Art in New York City for breach of contract, stated that additional legislation is needed to equalize "the power imbalance between artists and their dealers, and between artists and museums. Artists need the galleries and

Continued on page 74



The Aristocrats.

Five frames fit for a king…at a price a pauper could purchase.

Style 9 - Walnut finish/fruitw'd panel/suede liner
Style 10 - Brushed walnut/gold panel/linen liner
Style 11 - Walnut finish/brushed panel/walnut liner
Style 12 - Brushed driftwood finish/linen liner
Style 14 - Burl finish/umber panel/linen liner

Size	**8x10**	**9x12**	**11x14**	**12x16**	**14x18**	**16x20**	**18x24**	**20x24**
Price	**$8.95**	**9.95**	**10.95**	**11.95**	**12.95**	**13.95**	**16.95**	**17.95**

All frames are 3⅛'' wide including the liner.

Call today toll-free: 1-800-221-0262 to order, for more information or for our free color catalog. In New York State call 1-718-463-3500. Most orders shipped within 24 hours via UPS.

Free shipping in Cont. U.S. on orders over $25. Otherwise $2.50 shipping charge. Outside this area add 30% for shipping/handling. (Min. $5.00)

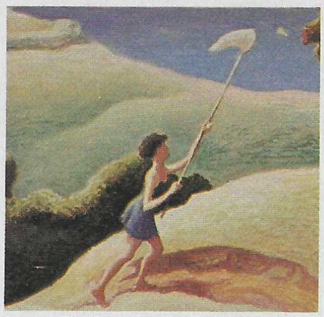
Mastercard and Visa welcome (include card #, interbank # and exp. date). Or check or money order must accompany your order. Telephone orders happily accepted. N.Y. residents add sales tax.

Graphik Dimensions Ltd.
Frames and more. For less.

Dept. AA, 41-23 Haight Street, Flushing, N.Y. 11355
(800) 221-0262 (718) 463-3500

exhibits

EDITED BY VALERIE R. RIVERS

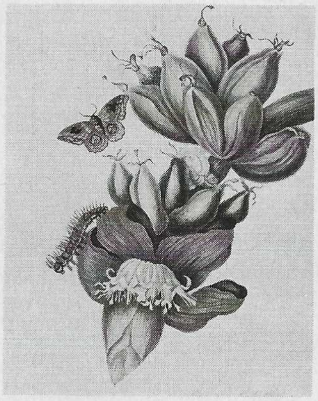


Detail, *The Butterfly Chaser*, by Thomas Hart Benton (not in show). Collection Jessie Benton.

THOMAS HART BENTON: AN INTIMATE VIEW

From May 17 to June 28, **Cheekwood's Fine Arts Center** will host an exhibit of 41 paintings and 32 drawings by **Thomas Hart Benton** that were never sold. Once called "the best damned painter in America" by Harry Truman, Benton is known as the leader of the Regionalist movement that dominated American art in the 1930s.

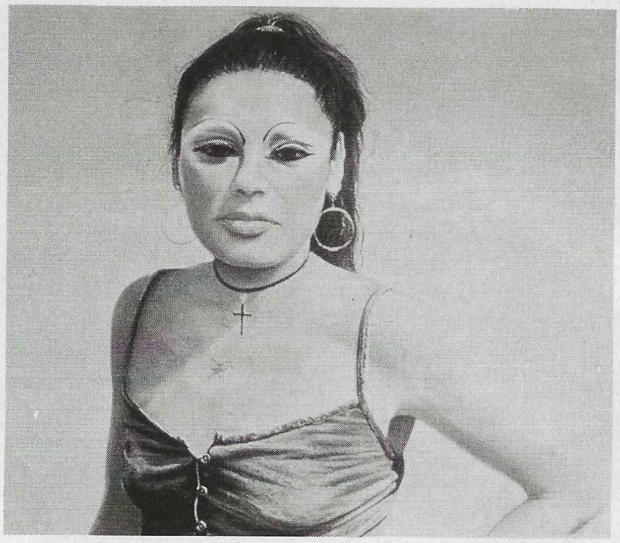
The show will travel to Vero Beach, Florida; Albany, Georgia; and Santa Fe, New Mexico, in 1987. A full-color catalog is available from Smith Kramer Fine Art Services, the show coordinators, at 1622 Westport Road, Kansas City, MO 64111. For more information, call Smith Kramer at 800-222-7522.



The Banana, Moth, Pupa, and Larva of Attacus Wilsoni, by Mrs. Edward Bury.

A BOTANICAL CABINET—FOUR CENTURIES OF FLOWER ILLUSTRATION

Until May 31, **the Minneapolis Institute of Art** will be showing botanical drawings and watercolors from the Minnich collection. Included are exceptionally fine depictions of flowers and fruits by Etienne Cordy, Josepha Tusch, and Clara Marie Pope. Woodcuts and engravings from some of the most famous botanical publications supplement the show.



La Butterfly, by John Valdez.

HISPANIC AMERICAN ART IN HOUSTON

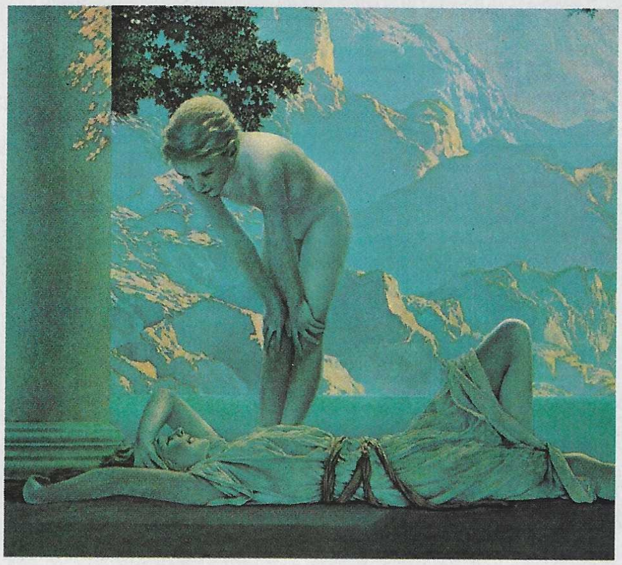
Organized by **The Museum of Fine Arts, Houston**, and on display there from May 2 through July 26, **"Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors"** features 225 paintings and sculptures by 30 American artists of Hispanic descent. Deliberately focused on artists with ties to two cultures, the exhibition represents a broad range of styles.

Following its Houston opening, the show will travel to The Corcoran Gallery of Art, Washington, DC, and to The Lowe Art Museum, Miami, Florida, in 1987. In 1988 and 1989, it can be viewed in Santa Fe, New Mexico; Mexico City, Mexico; Los Angeles, California; and Brooklyn, New York. A 240-page catalog on the exhibition is available from The Museum of Fine Arts, Houston, 1001 Bissonnet, Houston, TX 77265.

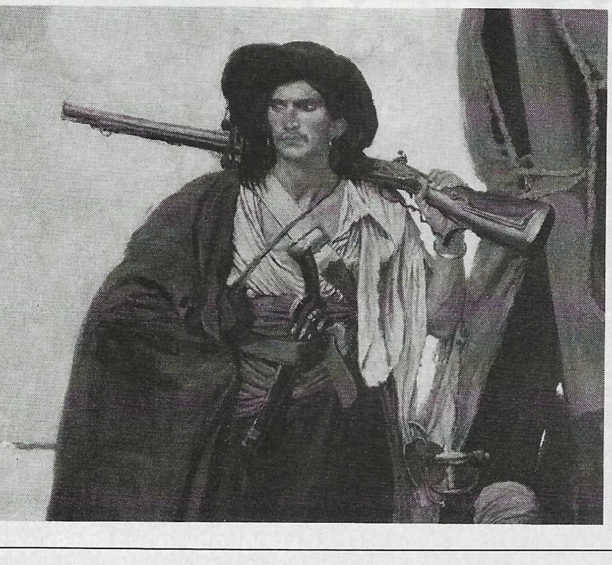
HOWARD PYLE: THE ARTIST AND HIS LEGACY

A major retrospective of **Howard Pyle's** work opened at the **Delaware Art Museum** on March 29 to commemorate the museum's 75th anniversary year, the grand opening of its new museum wing, and its first collaborative exhibition with the **Brandywine River Museum** in Chadds Ford, Pennsylvania. The Howard Pyle show includes over 200 paintings and drawings done during a 30-year period. Pyle gained renown as an illustrator, completing more than 3,000 illustrations during his lifetime. The Brandywine River Museum portion of the exhibition includes 70 works by Pyle's most accomplished students, such as N.C. Wyeth, Frank E. Schoonover, and Maxfield Parrish. The student part of the exhibition closes on May 17, and the rest of the show on June 21.

A joint exhibition catalog, which includes an illustrated chronology of Pyle's life, illustrated essay on Pyle's students, and eight color prints suitable for framing, is available from the Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806.



(Above) Detail, *Daybreak*, by Maxfield Parrish (not in show). New York Graphic Society, Ltd.



(Left) Detail, *The Buccaneer Was a Picturesque Fellow*, by Howard Pyle. Delaware Art Museum.

SILVER
BLACK
PEWTER
COPPER BROWN
GOLD
SATIN GOLD
SATIN BRONZE
SATIN PEWTER
SATIN BLACK
SATIN SILVER

Metal Picture Frames

Buy direct from one of America's largest picture frame suppliers.

All sizes at greatly reduced prices.

Absolutely beautiful frames designed for any visual format and for any decor! Fast delivery! From the industry leader . . . American Frame. Providing over 14 years of quality, creativity and service.

PAIR	CAN.	RADIUS +
5″	$2.50	$3.00
6″	2.60	3.20
7″	2.70	3.40
8″	2.80	3.60
9″	2.90	3.80
10″	3.00	4.00
11″	3.10	4.20
12″	3.20	4.40
13″	3.30	4.60
14″	3.40	4.80
15″	3.50	5.00
16″	3.60	5.20
17″	3.70	5.40
18″	3.80	5.60
19″	3.90	5.80
20″	4.00	6.00
21″	4.10	6.20
22″	4.20	6.40
23″	$4.30	$6.60
24″	4.40	6.80
25″	4.50	7.00
26″	4.60	7.20
27″	4.70	7.40
28″	4.80	7.60
29″	4.90	7.80
30″	5.00	8.00
31″	5.10	8.20
32″	5.20	8.40
33″	5.30	8.60
34″	5.40	8.80
35″	5.50	9.00
36″	5.60	9.20
37″	5.70	9.40
38″	5.80	9.60
39″	5.90	9.80
40″	6.00	10.00

Prices Effective February 16, 1987

CANVAS
Silver
Gold
Pewter
Copper Brown
Black

RADIUS PLUS
Silver
Gold
Pewter
Copper Brown
Black
Satin Silver
Satin Gold
Satin Pewter
Satin Bronze
Satin Black

SHADOW BOX
Satin Silver
Satin Gold
Satin Black

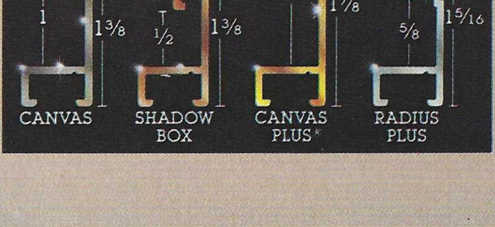
CANVAS PLUS
Satin Silver
Satin Gold
Satin Black

- **CANVAS PLUS**® and **SHADOW BOX** are priced the same as **RADIUS PLUS**™.
- A pair is two equal frame sections. Two pairs make one frame.
- Frames custom cut to a fraction of an inch are priced to the next whole inch.
- Frame price includes all assembly hardware, two hangers, and eight spring clips.
- Add 10¢ per inch for **CANVAS** pairs between 40 and 70 inches.
- Add 20¢ per inch for **RADIUS PLUS**™, **CANVAS PLUS**®, and **SHADOW BOX** pairs between 40 and 70 inches.

SHIPPING CHARGES in contiguous 48 states

- Add $2.00 on orders under $20.
- Add 10% on orders over $20.
- Add 5% on orders over $100.
- No charge on orders over $200.
- Ohio residents add sales tax.
- C.O.D. charges not included.

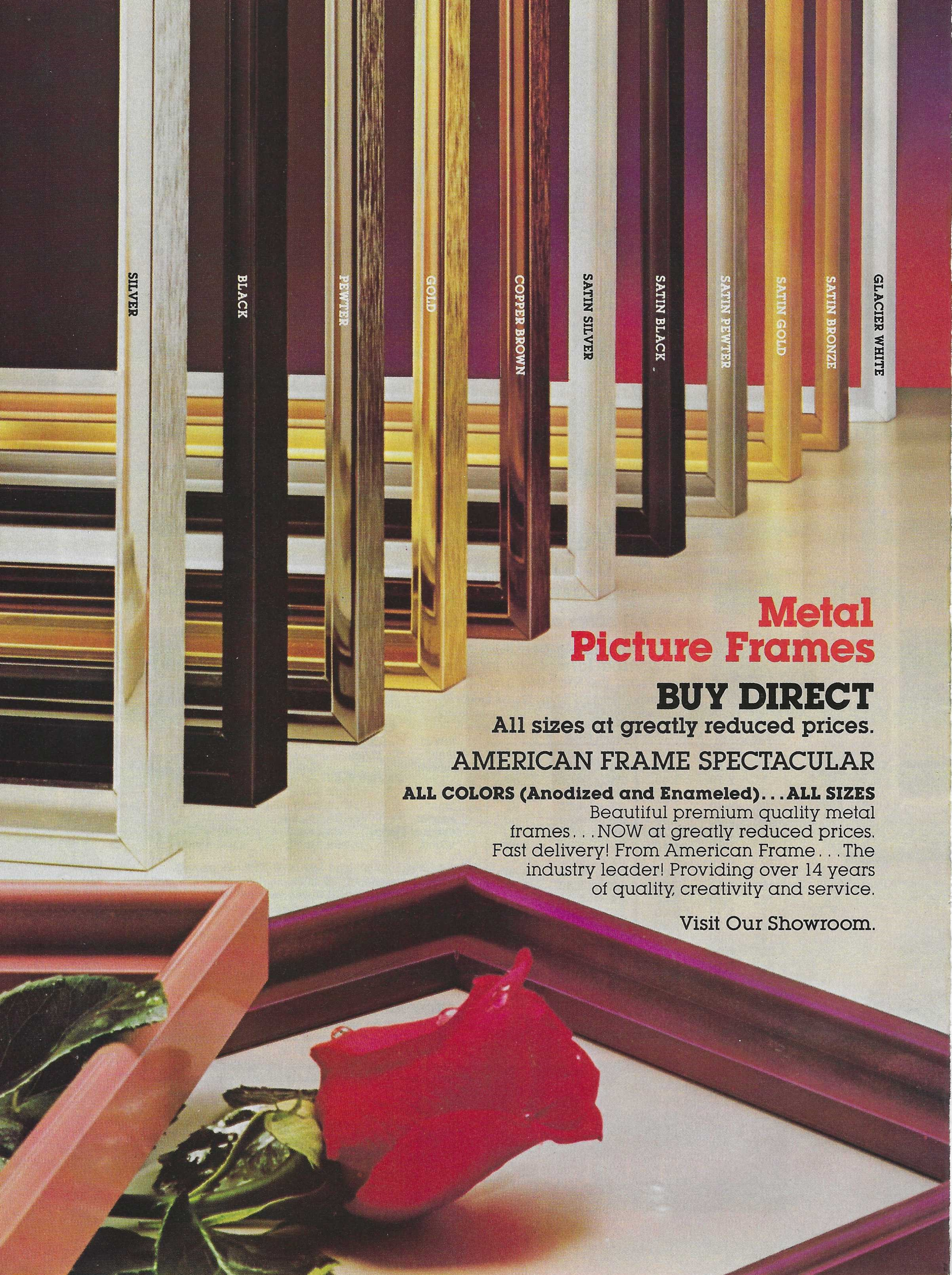
Use MasterCard, Visa, or American Express. Mail in your order with money order or check (certified over $300).



CALL TOLL FREE 1-800-537-0944
(9 am-5 pm EST)

OUR 14th YEAR
AMERICAN® FRAME
CORPORATION
1340 D Tomahawk Dr./Maumee, OH 43537

Nobody puts a higher premium on quality than we do.


SILVER
BLACK
PEWTER
GOLD
COPPER BROWN
SATIN SILVER
SATIN BLACK
SATIN PEWTER
SATIN GOLD
SATIN BRONZE
GLACIER WHITE

Metal Picture Frames

BUY DIRECT

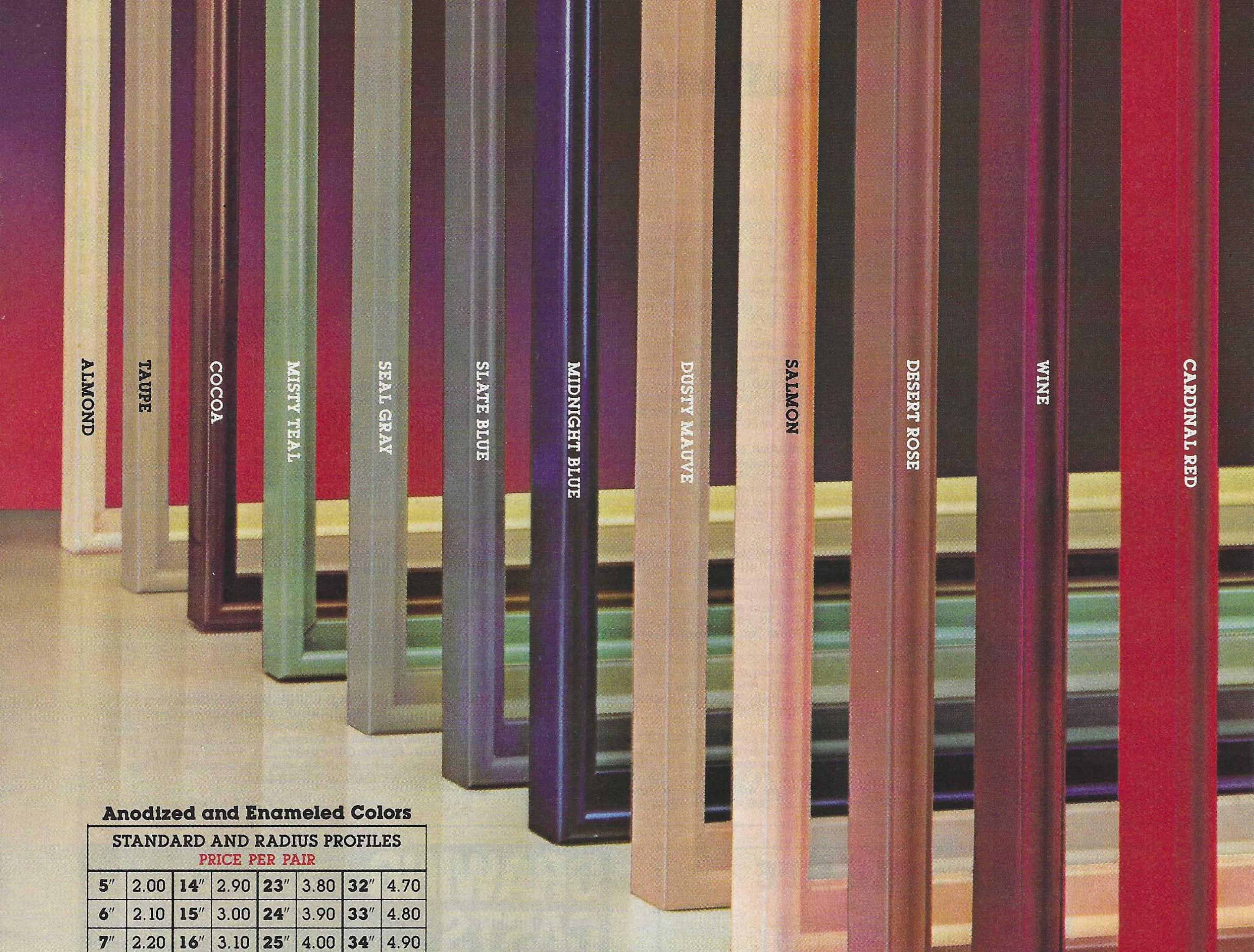
All sizes at greatly reduced prices.

AMERICAN FRAME SPECTACULAR

ALL COLORS (Anodized and Enameled). . . ALL SIZES

Beautiful premium quality metal frames. . . NOW at greatly reduced prices. Fast delivery! From American Frame . . . The industry leader! Providing over 14 years of quality, creativity and service.

Visit Our Showroom.

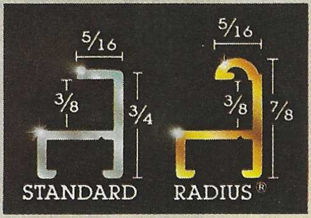

ALMOND
TAUPE
COCOA
MISTY TEAL
SEAL GRAY
SLATE BLUE
MIDNIGHT BLUE
DUSTY MAUVE
SALMON
DESERT ROSE
WINE
CARDINAL RED

Anodized and Enameled Colors

STANDARD AND RADIUS PROFILES
PRICE PER PAIR

5″	2.00	**14″**	2.90	**23″**	3.80	**32″**	4.70
6″	2.10	**15″**	3.00	**24″**	3.90	**33″**	4.80
7″	2.20	**16″**	3.10	**25″**	4.00	**34″**	4.90
8″	2.30	**17″**	3.20	**26″**	4.10	**35″**	5.00
9″	2.40	**18″**	3.30	**27″**	4.20	**36″**	5.10
10″	2.50	**19″**	3.40	**28″**	4.30	**37″**	5.20
11″	2.60	**20″**	3.50	**29″**	4.40	**38″**	5.30
12″	2.70	**21″**	3.60	**30″**	4.50	**39″**	5.40
13″	2.80	**22″**	3.70	**31″**	4.60	**40″**	5.50

Prices Effective February 16, 1987


5/16
3/8
3/4
STANDARD
5/16
3/8
7/8
RADIUS®

- Add 10¢ per inch for pairs between 40 and 70 inches.
- A pair is two equal frame sections. Two pairs make one frame.
- Frames custom cut to a fraction of an inch are priced to the next whole inch.
- Frame price includes all assembly hardware, two hangers, and eight spring clips.

SHIPPING CHARGES
in contiguous 48 states

- Add $2.00 on orders under $20.
- Add 10% on orders over $20.
- Add 5% on orders over $100.
- No charge on orders over $200.
- Ohio residents add sales tax.
- C.O.D. charges not included.

Use MasterCard, Visa, or American Express. Mail in your order with money order or check (certified over $300).

CALL TOLL FREE 1-800-537-0944 (9am-5pm EST)

OUR 14th YEAR
AMERICAN® FRAME
CORPORATION
1340 D Tomahawk Dr./Maumee, OH 43537

Nobody puts a higher premium on quality than we do.

Note: Colors illustrated are as accurate as printing reproduction methods will permit.

Bulletin Board

Listings are $15 per issue for announcements made by sponsors of competitive or sales shows (profit or non-profit) that are open to the public on a regional, national (★), or international (★★) basis. These listings must be paid for in advance. All notices must reach Kathleen Thomas, American Artist, 1515 Broadway, New York, N.Y. 10036 (phone: [212] 764-7364), at least three and a half months prior to the month of publication.

Copy deadlines:

Jan. due Oct. 15
Feb. due Nov. 15
Mar. due Dec. 15
Apr. due Jan. 15
May due Feb. 15
June due Mar. 15
July due Apr. 15
Aug. due May 15
Sept. due June 15
Oct. due July 15
Nov. due Aug. 15
Dec. due Sept. 15

Where SASE appears in listings, send a self-addressed stamped envelope.

COMPETITIONS

★ARIZONA, MESA. Galeria Mesa, "Galeria '87," Sept. 8-Oct. 3. "Open to all artists residing in the continental US. Media: drwg., pntg., print, photo., collage, and sculp. (clay, metal, stone, wood). Juried by slides. $1400 in cash/purch. awards. Entry fee: $20 for up to 5 entries. Commission: 15% Entry cards/slides due: May 22. For details, write: Galeria '87, Galeria Mesa, PO Box 1466, Mesa, AZ 85201, or 602-834-2242.

CALIFORNIA, HESPERIA. Hesperia Old Town Art Festival. June 6-7 at Old Town Hesperia. Open to prof. artists residing west of the Miss. River. Media: oil, acryl., past., pencil, wclr., sculp., & photo. Juried by slides. Cash awards and ribbons. Entry fee: $45 until May 1, $55 after May 1. Commission: 15%. Slides due May 30. For details, write: Hesperia Old Town Art Fest., c/o HARD Foundation, PO Box 1055, Hesperia, CA 92345 or 619-948-2554.

★CALIFORNIA, LOS ANGELES. LA Audubon Soc. Wildlife & Envir. Art Show. Sept. 11-18. Open to all US artists. All fine arts media except sculp. and photo. Juried by orig'l works. Categories: landscape, seascape, animals, birds. $5000 in cash awards, + purch. & special awards. Entry fee: $5/slide, min. 3. Commission: 30%. Slide deadline: July 15. For info, send SASE, write: LAAS Art Show Prospectus,, D.R. Kendig, 603 S. McCadden Place, LA, CA 90005, or 213-931-6692.

CALIFORNIA, OXNARD. 5th Ann. July 4th Art Show. Jun 19-Aug 1 at Carnegie Art Museum. Open to artists residing in LA, San Luis Obispo, Santa Barbara, and Ventura Counties. Media: pntg., drwg., mixed, prints, sculp., & ceramics. Juried by slides. Cash & purch. awards, ribbons. Fee: $5/slide, max 5. Commission: 25%. Slides due May 21. For details, write: Art Club of Oxnard, PO Box 1242, Oxnard, CA 93032 or 805-486-6773.

★★CANADA, VANCOUVER. Fine Art Reproduction Comp. Sponsored by Pacific Impressions Publishing, Inc. Open to all artists. All media. Juried by slides. 1st prize-$1000; 2nd-$500; 3rd-$200. Fee: $10 per entry. Entries due July 1. Send SASE with entries to: Federation of Canada Artists Comp., Federation Gallery, 952 Richards St., Vancouver BC. Canada V6B 3C1, or 604-681-8534.

INDIANA, NASHVILLE. Indiana Heritage Arts and Crafts 9th Ann. Juried Exh. Open to residents and past residents of IN. All art media, inc. photo., sculp., & crafts. Cash awards. Fee: $8 members, $15 non-members, for 2 entries. Entry forms and fees due June 11. Work due June 13. Hand deliver. For information, send SASE, write: IHA, PO Box 509, Nashville, IN 47448.

★★KANSAS, WICHITA. Emerald City Classic VI. Open to all artists worldwide. All media acceptable, inc. computer, installations, video, and performance. No size limitations. Numerous awards. Juried by slides. Panel of jurors composed of art historians, artists, and critics. Entry deadline: May 13. For prospectus, send SASE #10, write: Nepenthe Mundi Soc., PO Box 8485, Wichita KS 67208.

KENTUCKY, OWENSBORO. Aqueous '87 Art Exh. at the Owensboro Museum of Fine Art. Sept. 20-Nov. 18. Cash & purch. awards. Slides due June 15. For prospectus, write: Kentucky Watercolor Society, PO Box 7125, Louisville, KY 40207-0125.

★★LOUISIANA, ALEXANDRIA. Alexandria Museum Visual Art Center 6th Ann. Sept. Comp. Sept. 5-26. Open to all artists, all media. Juried by slides. Cash/purch. awards. Entry fee: $15. Commission: 20%. Entries/slides due June 5. For details, write: Alexandria Museum, PO Box 1028, Alexandria, LA 71309, or 318-443-3458.

★MASSACHUSETTS, BOSTON. Photographic Resource Center Grant Program, Logan Grants for New Writing on Photography. $10,000 in grant money. Open to all US citizens except students. Deadline for receipt of applications is June 19. All applicants must review guidelines. For guidelines, send SASE, write: Logan Grants, Photographic Resource Center, 602 Commonwealth Ave., Boston, MA 02215.

★MASSACHUSETTS, SPRINGFIELD. 5th Ann. Nat'l Greek Art Exh., Aug. 30-Sept. 20 at the Greek Cultural Center. Open to all Greek-American Artists in the cont. US. 2 works only, all media, no photo. Commission: 15%. Optional slides due July 11. Entry fee: $10 per work. Shipped entries due Aug. 10. Hand-del. work due Aug. 15. For prospectus, write: James W. Shenas, Director Greek Cultural Center, 8 Plainfield St., Springfield, MA 01104.

★NEW YORK, DUNKIRK. Access to the Arts 7th Ann. Juried Fiber Show: Fiber Nat'l 87. July 12-Aug. 7. Open to US resident fiber artists. Cash awards. Juror: Gerhardt Knodel, noted fiber artist, Director of Fiber Dept. and Artist-in-Residence, Cranbrook Academy of Art. Fee: $20 for up to 3 entries (2 slides per entry). Slide deadline: May 30. For entry form, send #10 SASE, write: Adams Memorial Gallery, 600 Central Ave., Dunkirk, NY 14048, or 716-366-7450.

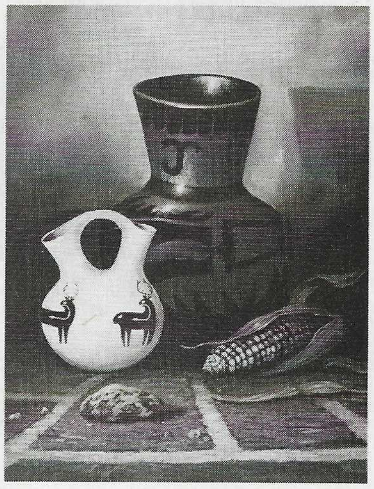
NEW YORK, MAMARONECK. Mari Galleries of Westchester, Ltd. Open Juried Comp. July 26-Aug. 16. All media. Cash awards. Entry fee: $15, limit 3 slides. Deadline: July 1. For prospectus, write: Mari Galleries, 133 E. Prospect Ave., Mamaroneck, NY 10543, or 914-698-0008.

★★NEW YORK, NEW YORK. New York Internat'l Art Comp. Sponsored by the Ariel Gallery. Awards and gallery show. Send SASE for details, write: Miki Stiles, Director, Ariel Gallery, 76 Greene Street, SoHo, New York, NY 10012, or 212-226-8176.

★NEW YORK, OLD FORGE. '87 Adirondacks Nat'l Exh. of Amer. Wclr. Aug. 29-Sep. 20, at Old Forge Arts Center. Sponsor: Arts Guild of Old Forge, Inc. All artists. Aqua media. Juried by slides. $7000 in cash awards, medals. Fee: $10/1st slide, $5/2nd. Commission: 25%. Entries due: May 27. For details, write: Miriam Kashiwa, Arts Center of Old Forge, Old Forge, NY 13420, or 315-369-6411.

Continued on page 28

INDIAN STILL LIFE



This oil painting has been very popular at art seminars because of the many textures; the glistening black and gold pot, the Indian corn, the turquoise nugget and the old brick.

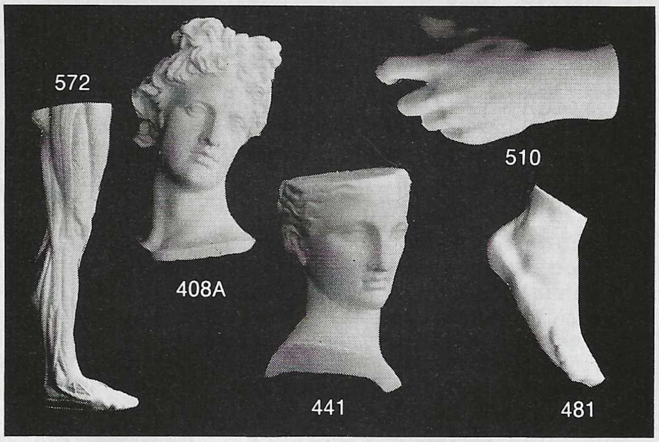
You can paint this by following easy step-by-step instructions from a newly developed Art Packet.

The packet includes a full-color 9x12 lithograph of the painting (suitable for framing), 18x24 sketch and complete instructions. All for only $5.95.

Send check or money order to:
William Blackman Productions
2369 Magda Circle, Dept. A, Thousand Oaks, CA 91360

DRAWING CASTS

These are just a few of the many drawing casts. All items are made of Tuff stone. Four times STRONGER than plaster. In a smooth Flat White Finish.



To: **DANI ORLANDI DESIGN**
2341 W. Wabansia, Chicago, Il 60647

Check items below

ANATOMY #572 6"x9"x32" $52. ☐
LEFT HAND #510 5"x5"x11" $23. ☐
PSYCHE #441 8"x6"x13" $22. ☐
APOLLO #408A 10"x6"x16" $28. ☐
FOOT #481 10"x3"x5" $18. ☐

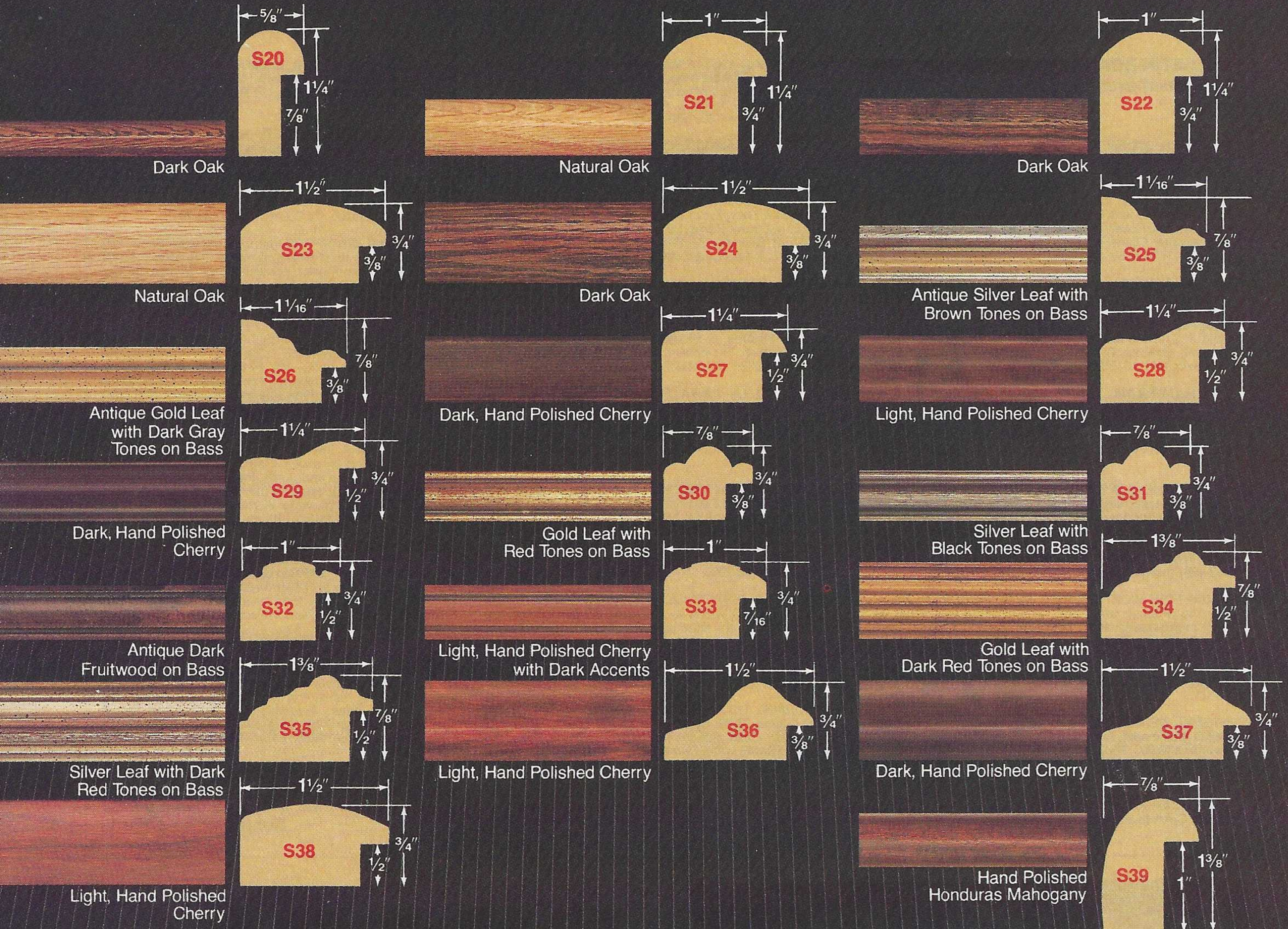
Enclose check for each item plus $6.00 shipping & handling—offer good only in U.S.A. Enclosed is my check/money order for $________

Name ________

Address ________

City ________ State ________ Zip ________

IN BUSINESS SINCE 1911


S20
5/8″
1 1/4″
7/8″
Dark Oak
S21
1″
1 1/4″
3/4″
Natural Oak
S22
1″
1 1/4″
3/4″
Dark Oak
S23
1 1/2″
3/4″
3/8″
Natural Oak
S24
1 1/2″
3/4″
3/8″
Dark Oak
S25
1 1/16″
7/8″
3/8″
Antique Silver Leaf with Brown Tones on Bass
S26
1 1/16″
7/8″
3/8″
Antique Gold Leaf with Dark Gray Tones on Bass
S27
1 1/4″
3/4″
1/2″
Dark, Hand Polished Cherry
S28
1 1/4″
3/4″
1/2″
Light, Hand Polished Cherry
S29
1 1/4″
3/4″
1/2″
Dark, Hand Polished Cherry
S30
7/8″
3/4″
3/8″
Gold Leaf with Red Tones on Bass
S31
7/8″
3/4″
3/8″
Silver Leaf with Black Tones on Bass
S32
1″
3/4″
1/2″
Antique Dark Fruitwood on Bass
S33
1″
3/4″
7/16″
Light, Hand Polished Cherry with Dark Accents
S34
1 3/8″
7/8″
1/2″
Gold Leaf with Dark Red Tones on Bass
S35
1 3/8″
7/8″
1/2″
Silver Leaf with Dark Red Tones on Bass
S36
1 1/2″
3/4″
3/8″
Light, Hand Polished Cherry
S37
1 1/2″
3/4″
3/8″
Dark, Hand Polished Cherry
S38
1 1/2″
3/4″
1/2″
Light, Hand Polished Cherry
S39
7/8″
1 3/8″
1″
Hand Polished Honduras Mahogany

NEW from American Frame

HARDWOOD SECTION FRAMES

PRICES

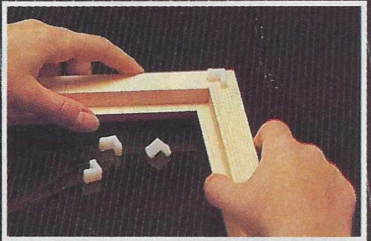
Pair	S20 to S33	S34 to S39	Pair	S20 to S33	S34 to S39	Pair	S20 to S33	S34 to S39
5″	4.00	5.00	17″	8.80	9.80	29″	13.60	14.60
6″	4.40	5.40	18″	9.20	10.20	30″	14.00	15.00
7″	4.80	5.80	19″	9.60	10.60	31″	14.40	15.40
8″	5.20	6.20	20″	10.00	11.00	32″	14.80	15.80
9″	5.60	6.60	21″	10.40	11.40	33″	15.20	16.20
10″	6.00	7.00	22″	10.80	11.80	34″	15.60	16.60
11″	6.40	7.40	23″	11.20	12.20	35″	16.00	17.00
12″	6.80	7.80	24″	11.60	12.60	36″	16.40	17.40
13″	7.20	8.20	25″	12.00	13.00	37″	16.80	17.80
14″	7.60	8.60	26″	12.40	13.40	38″	17.20	18.20
15″	8.00	9.00	27″	12.80	13.80	39″	17.60	18.60
16″	8.40	9.40	28″	13.20	14.20	40″	18.00	19.00

- A pair is two equal frame sections. Two pairs make one frame.
- Frames custom cut to a fraction of an inch are priced to the next whole inch.
- Frame price includes 4 plastic corner inserts, two hangers, 8 spring clips, and 2 wall protectors.
- Add 40¢ per inch for pairs between 40 and 70 inches.

SHIPPING CHARGES in contiguous 48 states

- Add $2.00 on orders under $20.
- Add 10% on orders over $20.
- Add 5% on orders over $100.
- Free shipping on orders over $200.
- Ohio residents add sales tax.
- C.O.D. charges not included.

Hardwood frames from American Frame... Beautiful Oak, Mahogany, Cherry and Bass. These are the finest mouldings in the industry ...custom cut to exact specifications and so easy to put together.



The deep, rich colors and magnificent textures of this hardwood series will enhance photography and art for a lifetime. Indeed, the elegance of today's hardwoods will become the charm of tomorrow's antiques.

Use MasterCard, Visa, or American Express. Mail in your order with money order or check (certified over $300).

CALL TOLL FREE **1-800-537-0944**
(9 am-5 pm EST)

®AMERICAN FRAME
CORPORATION
1340 D Tomahawk Dr./Maumee, OH 43537

Nobody puts a higher premium on quality than we do.

BULLETIN BOARD

Continued from page 26

NEW YORK, SYOSSET, L.I. Suburban Art League 29th Ann. Open Juried Art Comp. June 21-28 at Syosset-Woodbury Comm. Center, 7800 Jericho Tpke, Syosset, L.I. Open to all artists, orig'l works only, no photos. Media: oil, acryl., wclr., past., graph., sculp. Cash awards, prizes, ribbons. Entry fee: S.A.L. mbrs.: $7/entry, $12/2 entries; non-mbrs.: $10/entry, $17/2 entries. Receiving date: Sat. June 13, 10am-2pm. For details write: Elaine Vosburg, 62 Soundview Ave., Oyster Bay, NY 11771 or 516-922-5067

★NORTH CAROLINA, LEXINGTON. 3rd Ann. Nat'l North Carolina Miniature Painting Show sponsored by the Davidson County Art Guild. Oct. 2-28. 2D work only. Entries juried by prospectus rules. Entry fee: $15 for 6 works. All work due Sept. 1. $1000 in awards. For prospectus, write: Liz Dacey McLamb, Director, Davidson County Art Guild, 224 S. Main St., Lexington, NC 27292, or 704-249-2742.

NORTH CAROLINA, TRYON. Western NC Juried Art Exh. May 10-28. Open to all artists. Media: pntg. and sculp. Hand delivered entries only May 1-2. Cash awards and ribbons. Entry fee: $10/2. Commission: 30% Send SASE, write: J. Parker, Tryon Painters & Sculptors, PO Box 333, Tryon, NC 28782.

★OHIO, ATHENS. American Publishing Nat'l Jigsaw Puzzle Design Contest. Aug. 12-19 at the Dairy Barn. Open to artists, graphic designers, and photographers. All media. Juried by slides. Top awards: $1000, $750, $500. Entry fee: $15, limit 2 slides. Entries and slides due May 29. For entry forms, write: The Dairy Barn, PO Box 747, Athens, OH 45701, or 614-592-4981 (no collect calls).

TEXAS, FORT WORTH. The E.R. Morris Memorial Art Comp. Open to all artists and media, except photo. and sculp. All work representational, no abstracts. Juried by slides. Cash awards $2000, ribbons. All entries considered for purch. by the E.R. Morris Mem. Collection. Entry fee: $25/3 slides. Entries due: July 1. Send SASE to L.M. Neville, Awards Judge, The E.R. Morris MAC, PO Box 24182, Ft. Worth, TX 76124.

★TEXAS, WEBSTER, Great American Art Comp, Open to all artists & all media, American theme. Juried by slides. Purch awards: $10,000, $5000 to 1st place. Entry fee: $10/1, $25/3. Entries due: Nov. 30, '87. Send SASE #10, to: Great American Art Comp, Dept A, 482 Seafoam, Webster, TX 77598.

★WYOMING, JACKSON HOLE. 1st Ann. Arts for the Parks Comp. Open to all artists. This comp. is a search for the 100 pntgs. that best capture the essence of America's Nat'l Parks. Entry fee: $50 per pntg., unlimited entries. Deadline for submissions: July 31. For comp. entry packets, write: Arts for the Parks, PO Box 1, 290 E. Broadway, Suite 920, Jackson Hole, WY 83001, or 1-800-553-ARTS.

GALLERY SHOWS

ALASKA, ANCHORAGE. 13th Ann. Alaska Juried Wclr. Show. Sept. 13-Oct. 25, at the Anchorage Museum of History and Art. Open to AK residents or mbrs. of the AK Wclr. Soc. Aquamedia under glass or plexiglass. Juried by slides. Juror: William D. Gorman. Prizes. 20% commission. Entry fee: $10/slide, $15/2. Due May 22. Send SASE, write: AK Wclr Soc., PO Box 90714, Anchorage, AK 99509.

★ARIZONA, PINETOP. 12th Ann. Nat'l Jur. Fine Arts Show. Jul 2-5, at "The Barn", Pinetop. Sponsor: N. Eastern AZ Fine Arts Assoc. Open to all artists. Media: oil, wclr, pastel, pencil, mixed med. Juried by slides. Cash & purch. awards, ribbons. Entry fee; $5/slide, 5 slides/category. Commission: 25%. Deadline: May 1. For details, write: NEA-FAA, PO Bx 802, Pinetop, AZ 85935, or 602-537-2452.

★COLORADO, LA JUNTA. Fine Arts League's 19th Ann. Nat'l Art Show. Apr. 11-17 at the world-famous Koshare Kiva. Open to all artists. Cash awards and ribbons. Media: pntg., sculp., photo., graph.—no crafts. Receiving date: Mar. 30. For entry forms, write: Fine Arts League, PO Box 55, La Junta, CO 80150.

★CALIFORNIA, SANTA MONICA. Nat'l Wclr. Soc. 67th Ann. Exh., Nov. 13-Dec. 11 at Brea Museum, CA. Open to all artists. Wclr. media on paper. $10,000 in awards. Juror: William C. Landwehr. $15 fee, non-mbrs. Prejuried by slides. Slide deadline: Aug. 29. For prospectus, send #10 SASE, write: Elaine Harvey, Rec. Sec., 1602 Sunburst Dr., El Cajon, CA 91006, or 619-442-7960.

★COLORADO, CEDAREDGE. 15th Ann. Edge of the Cedars Art Exh. June 1-8. Open to all artists. Media: all fine art, sculp., photo. Cash, ribbons, purch. awards. Fee: $4 per entry, max. 4. Commission: 20%. All mail entries must be received by May 22. For entry forms and rules, send #10 SASE, write: Jean McHugh, 2169 Q 50 Lane, Cedaredge, CO 81413, or 303-856-3940.

★COLORADO, HOTCHKISS. 29th Ann. "Black Canyon Art Exhibit," June 23-28. Open to all artists. Media: oil, acryl., graph., wclr. Cash, ribbons, and purch. awards. For more info., send SASE, write: Dorothy Shuart, PO Box 27, Paonia, CO 81428.

CONNECTICUT, HARTFORD. CT Women Artists Open Juried Show. June 7-27, at the Univ. of Hartford, Joseloff Gallery. Juror: Lila Katzen. Open to CT women artists. Orig'l work in oil, wclr., past., acryl., mixed media, coll., graph., and sculp. Hand-delivered entries only: May 30, 10am-4pm. For prospectus, write: Peg Evans, 38 Brandywine, Suffield, Ct 06078.

CONNECTICUT, MANCHESTER. Manchester Art Assoc. 14th Ann. Arts and Crafts Exh. and Sale. May 31 at Center Park in Manchester. Open to all artists and craftspeople doing orig'l work. No dealers. Raindate: June 7. Cash prizes, ribbons. Exhibitor fee: $25. Admission to the park is free. For entry forms and info., send SASE to John Massolini, 144 Bolton Center Rd., Bolton, CT 06040, or 203-649-7918.

CONNECTICUT, STAMFORD. Faber Birren Color Show. Oct 11-Nov. 14. Open to all artists, all media. Top award: $1000 for expression/use of color; additional cash awards. Slides/entry forms due Aug. 25. Juror: Kenworth Moffett, Curator Emeritus of the Boston Museum of Fine Arts. For prospectus, write: Stamford Art Assoc., 39 Franklin St., Stamford, CT 06901.

★★FLORIDA, CLEARWATER. 13th Internat'l Miniature Art Show, Min. Art Soc. of FL. Jan. 10-24, 1988, at Kapok Tree Restaurant. All media. No crafts or photos. Over $6000 in awards. Works due Oct. First time entrants, send SASE (39¢) for prospectus by Sept. 1. Write: Doris Liverman, 1813 Driftwood Cir. N., Oldsmar, FL 33557.

ILLINOIS, AURORA. 5th Ann. Fine Arts Showcase, Oct. 17-18. Indoors, juried by slides. Orig'l fine arts and selected designer crafts. Cash and purch. awards, ribbons. Jury fee: $10 (non-refundable), exhibitor fee: $35. Entries and slides due June 15. For app., write: Aurora Art League c/o Anna Trotter, 1975 Liberty St. Rd., Aurora, IL 60504.

ILLINOIS, WHEATON. Sacred Arts Nine; all-media juried show. Sept. 4-Nov. 29. Billy Graham Center Museum Galleries, Wheaton College. $1500 in cash awards; 2 purch. prizes. Non-refundable entry fee $10/1-5 entries. Jury deadline: June 12. Slides only. For entry form, send SASE, write: Billy Graham Center Museum, Wheaton College, Wheaton, IL 60187, or 312-260-5509.

KENTUCKY, LOUISVILLE. 9th Ann. Juried Exh. Sponsor: Amer. Academy of Equine Art. Oct. 1-Nov. 30 at the Kentucky Derby Museum. Artists accepted by jury may exhibit. All media. Juried by slides, and sculpture by 8x10 b&w glossy. Purch. awards, prizes. $15/entry. 25% commission. Entries and slides due June 16. Send SASE, write: Belle Cohen, Exec. Director, AAEA, PO Box 1315, Middleburg, VA 22117 or 703-687-6701.

LOUISIANA, BATON ROUGE. Nor Saints, Nor Sinners, Just Art! May 4-8, at Louisiana State Library, 760 Riverside Mall, North. Sponsor: Amer. Soc. of Artists, Inc. Open to all artists.

Continued on page 30

Hold Tight...

With FrameMaster™ the revolutionary picture framing tool that fires the new wax free flat Framer's Points that have more holding power than brads. Framer's Points won't rip or dent backing materials or split expensive wood frames.

NEW
FLETCHER
Patent Pending
FLETCHER 08-950
Professional FrameMaster™ Framer's Points

first choice of professionals since 1868 FLETCHER®

For information call
1-800-THE-FTCO

The Fletcher-Terry Company, 65 Spring Lane, Farmington, CT 06032-3139
1-800-THE-FTCO. in CT (203) 677-7331 · Telex 966-479

PEARL

WORLD'S LARGEST ART & GRAPHIC DISCOUNT CENTER

WINSOR & NEWTON
Watercolor Set

- 16 Half Pans
- 2 Sable Brushes
- Blk Enamel Case

List: $114.00
PEARL: $91.20

ARCHES
Watercolor Paper

COLD PRESS / ROUGH

- 43.7" × 10yd. Roll

List: $73.90
PEARL: $43.15

- 52" × 10 yd. Roll

List: $92.30
PEARL: $53.95

- 25 Sheet Quires

22" × 30"
List: $75.00
PEARL: $41.75

HOT PRESS
52" × 10 yd. Roll
List: $110.80
PEARL: $64.75

ALL PAPER 140lbs.

INCLUDE $3.00 FOR SHIPPING & HANDLING

MAIL ORDER SERVICE
anywhere in the U.S.A.

800-221-6845
OUT OF N.Y. STATE ONLY

212-431-7932
N.Y. STATE ORDERS

*TO ORDER A PEARL CATALOG SEND THIS COUPON & $1.00 TO:

308 Canal Street
New York City, 10013
(212) 431-7932

Name ____________________
Address ____________________
City / State / Zip ____________________

VISA
master charge

New York, NY
E. Meadow, NY
Paramus, NJ
Woodbridge, NJ
Miami, Fla.
Ft. Lauderdale, Fla.

MICA LAMINATED FRAMES

Deep, Rich Colors Accent Any Decor

Superb! High gloss mica laminated to a solid wood core. Frames that are absolutely picture perfect. Choose from a variety of magnificent, rich colors that blend beautifully with your art . . . and with your decor.

Our laminated frames can be put together in minutes . . . and give you years and years of non-fading elegance . . . and enjoyment.

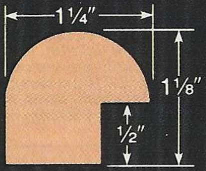
Mica laminated frames . . . new from American Frame.

Graceful architectural styling . . . Traditional American Frame quality!

PRICES – ALL COLORS

Pair	Price	Pair	Price	Pair	Price	Pair	Price	Pair	Price	Pair	Price
5″	3.60	11″	5.40	17″	7.20	23″	9.00	29″	10.80	35″	12.60
6″	3.90	12″	5.70	18″	7.50	24″	9.30	30″	11.10	36″	12.90
7″	4.20	13″	6.00	19″	7.80	25″	9.60	31″	11.40	37″	13.20
8″	4.50	14″	6.30	20″	8.10	26″	9.90	32″	11.70	38″	13.50
9″	4.80	15″	6.60	21″	8.40	27″	10.20	33″	12.00	39″	13.80
10″	5.10	16″	6.90	22″	8.70	28″	10.50	34″	12.30	40″	14.10

- A pair is two equal frame sections. Two pairs make one frame.
- Frames custom cut to a fraction of an inch are priced to the next whole inch.
- Frame price includes 4 plastic corner inserts, two hangers, 8 spring clips, and 2 wall protectors.
- Add 30¢ per inch for pairs between 40 and 70 inches.



SHIPPING CHARGES in continguous 48 states

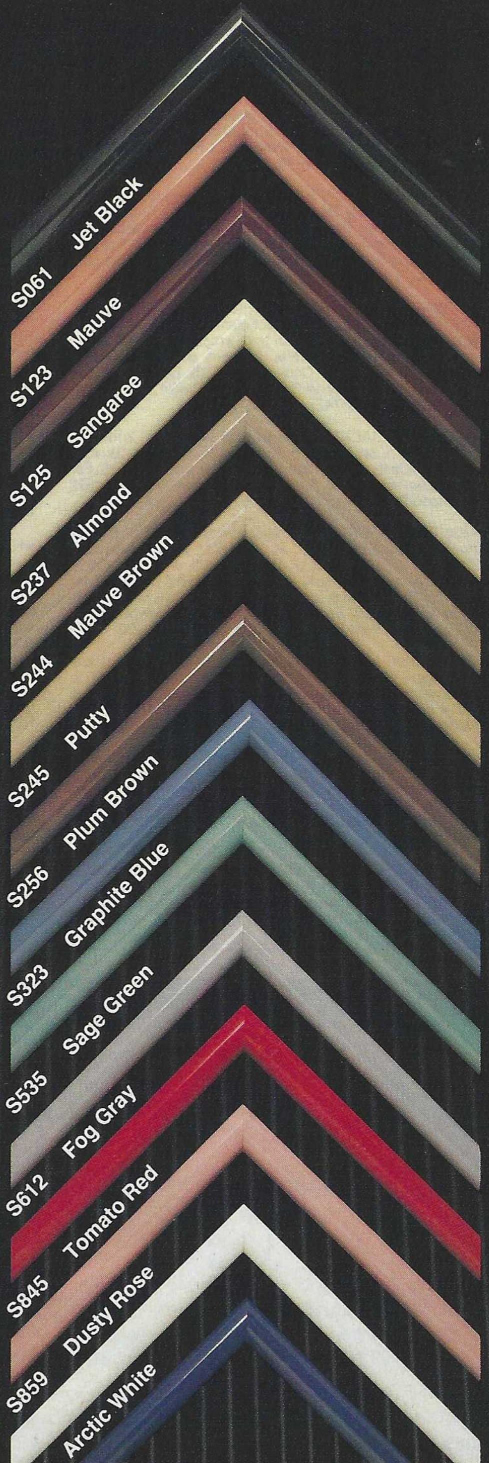
- Add $2.00 on orders under $20.
- Add 10% on orders over $20.
- Add 5% on orders over $100.
- Free shipping on orders over $200.
- Ohio residents add sales tax.
- C.O.D. charges not included.

Use MasterCard, Visa, or American Express. Mail in your order with money order or check (certified over $300).

CALL TOLL FREE 1-800-537-0944
(9 am-5 pm EST)

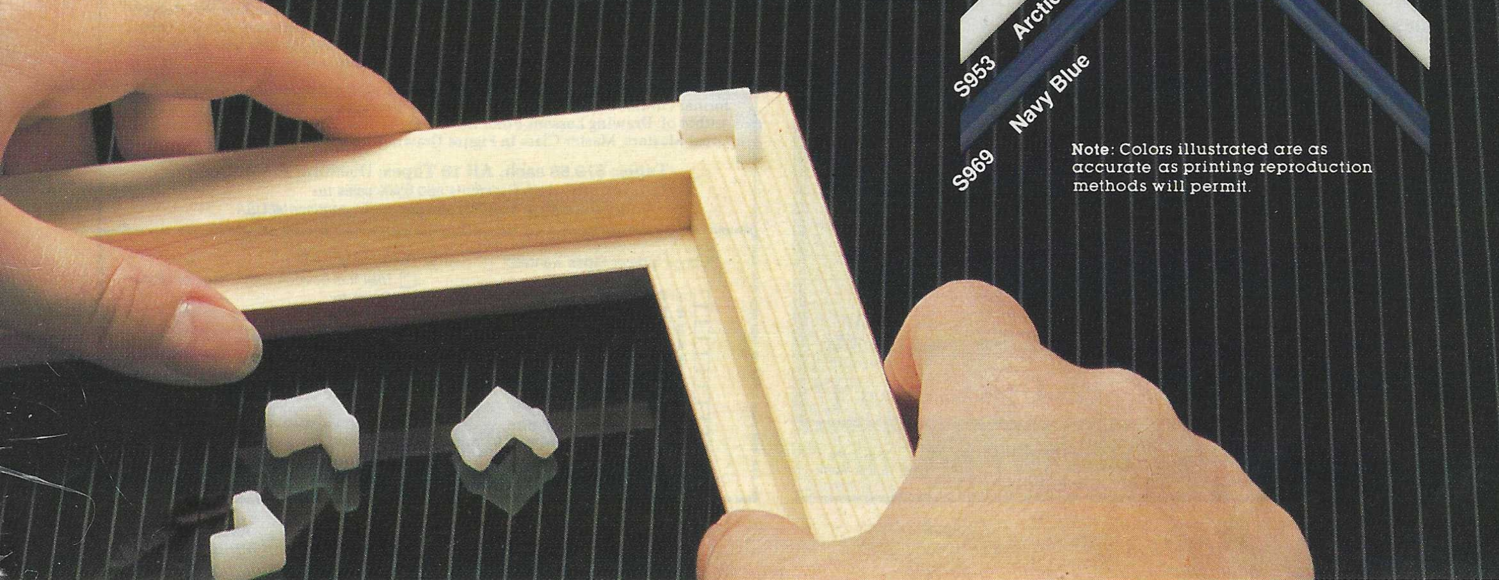
OUR 14th YEAR
®AMERICAN FRAME
CORPORATION
1340 Tomahawk Dr./Maumee, OH 43537

Nobody puts a higher premium on quality than we do.



S061 Jet Black
S123 Mauve
S125 Sangaree
S237 Almond
S244 Mauve Brown
S245 Putty
S256 Plum Brown
S323 Graphite Blue
S535 Sage Green
S612 Fog Gray
S845 Tomato Red
S859 Dusty Rose
S953 Arctic White
S969 Navy Blue

Note: Colors illustrated are as accurate as printing reproduction methods will permit.



BULLETIN BOARD

Continued from page 28

Media: fine art, sculp., jewelry. Juried by orig'l work. Entry fee: $8/piece, no commission. Entries due immediately. For details, write: Amer. Soc. of Artists, Inc., PO Box 1326, Palatine, IL 60078, or 312-991-4748.

MASSACHUSETTS, CAPE COD. New England Exh. at Cape Cod Art Assoc., July 26-Aug. 17. Open to New England artists only. Juried by 35mm color slides. $2200 in awards. Fee: $10 per slide (limit of 5). Fee and slides due June 8. For prospectus, send SASE, write: Cape Cod Art Assoc., PO Box 85, Barnstable, MA 02630.

★MASSACHUSETTS, MILFORD. Greater Milford Artists' Guild (non-profit) 12th Ann. Art Scholarship Exh. May 16-17 at the Milford Town Library. Open to all artists. Media: oil, wclr., graph., photo., and fine crafts. Ribbons and cash awards. Fee: $3 per entry, limit 3. Commission: 10%. Entry cards due May 1, entries due May 14. Write: Norma Riegle, 365 S. Main, St., Hopedale, MA 01747, or 617-473-6185.

★MISSISSIPPI, JACKSON. Mississippi Wclr. Soc. 2nd Ann. Nat'l Wclr. Exh. Sept. 15-Oct. 15. Open to all artists. Juror: Al Brouillette. Cash awards. Entry and 3 slides due: July 15. For prospectus, send #10 SASE, write: Sandra Williams, 522 Robinhood Rd., Jackson, MS 39206.

★MONTANA, GREAT FALLS. Watermedia '87, MT Wclr. Soc. Ann. Nat'l Juried Exh. Sept. 11-30 at C.M. Russell Museum, 1201 4th Ave. North, Great Falls, MT 59405. Juried by slides. Over $3000 in cash awards. Fee: $12 for MTWS mbrs. $15 for non-mbrs., limit 2 slides (only 1 slide per artist will be chosen). Slides due June 26. For prospectus, write: Watermedia '87, PO Box 7307, Great Falls, MT 59406, or 406-454-1003.

NEW JERSEY, MADISON. St. Hubert's Giralda, Exh. of Animal Imagery. Sept. 16-20. All media except photos. $3000 in cash awards. $5 entry fee. Fee, slides, and resume due June 15. For prospectus: St. Hubert's Giralda, Dept. AAM, Box K-9, Madison, NJ 07940.

★NEW MEXICO, LA LUZ. 13th Ann Nat'l Mini. Show. Jun 28-Jul 31, at The Gallery, La Luz. Open to all US artists. All media incl. sculpture. Juried. Cash awards, ribbons. Fee. Commission 30%. Works and fees due by June 12th. For entry form, send SASE to The Gallery La Luz, PO Box 158, La Luz, NM 88337.

★NEW YORK, COOPERSTOWN. 52nd Ann. Exh. Sponsored by the Cooperstown Art Assoc. July 19-Aug. 21 at Cooperstown Art Assoc. Galleries. Open to all artists. Media: pntg., sculp., drwg., print., cfts. Juried by orig'l work. Cash awards and purch. awards. Entry fee: $10. Commission 20%. Entry cards due June 15. For details, write: Exh. Director, CAA, 22 Main St., Cooperstown, NY 13326 or 602-542-9777.

★★NEW YORK, BATAVIA. Batavia Soc. of Artists 5th Ann. Nat'l Exh. of Fine Art, Oct. 4-31. Open to US & Canadian artists. All media except sculp., and photo. Juried by 35mm slides. Min. $1000 cash awards, plaques, ctfs. Fee: $10, max. 2 slides. Commission: 10%. Entry forms/slides due Aug. 15. Send SASE for prospectus: Ray Ladrach, Exh. Chm., Dept. A, 10 Mix Place, Batavia, NY 14020.

★NEW YORK, BELLPORT. 4th of July Artists on the Lane. Open to all artists. All media, no crafts. Exhibit own work. Moderate entrance fee, no commission. Write: South Bay Art Assoc., PO Box 244, Bellport, L.I., NY 11713.

NEW YORK, HUNTINGTON, 20th Ann. Village Green Outdoor Exh. and Sale, June 27-28. Open to artists and artisans. Orig'l work juried by 4 slides or photos, one of display. For fees and specs., write: Huntington Twp. Art League, PO Box 351, Huntington, NY 11743, or 516-757-0331.

★NEW YORK, NEW YORK. Allied Artists of America 74th Ann. Nat'l Open Exh, December, at the Nat'l Arts Club, NYC. Open to all artists. Media: oil, water, acryl., casein, past., and sculp. Juried by slides. $14,000 in cash awards and medals. Entry fee: $15 for 1st slide, $5 ea. add'l work, max. 3. Comm: 20%. Slides due Oct. 1. For prospectus, send #10 SASE, write: Rhoda Yanow, 12 Korwell Circle, W. Orange, NJ 07052, or 201-833-0086.

★NEW YORK, NEW YORK. American Artists Professional League 59th Ann. Grand Nat'l Exh. at the Salmagundi Club. Open to all artists. Traditional realist work only in oil, polymer, wclr., past., graph., sculp. Juried by slides, $1000 for best pntg., plus cash awards and medals. Entry fee: $20 for non-mbrs. Entry cards and slides due: Sept. 18. Accepted work due: Nov. 7 Send #10 SASE, write: Amer. Artists Prof. League, Dept. AA, 47 Fifth Ave., New York, NY 10003.

★NEW YORK, NEW YORK. Catherine Lorillard Wolfe Art Club, Inc. 91st Ann. Open Juried Exh. at the Nat'l Arts Club, NYC. Open to all women artists working in the traditional manner. Media: oil, wclr., pas., graph., sculp. Juried by slides, sculptor-photos 8x10, 2 views. Over $5000 in awards. Fee: $20 Entry cards/slides due Aug. 10. Send #10 SASE, write: Sheila Lavovitch, 33 E. 35th St., Patterson, NJ 07514, or 201-279-0934.

★NEW YORK, NEW YORK. Exhibit Your Art in One of Ten of New York City's Finest Galleries. 10 NYC Gallery Dealers will choose their own exhibitions from entries. Oppty. for perm. gallery relationship. $10,000 in cash/purch awards. Full color catalog published of all exh. artists. All slides shown to motivated buyers. All media. Postmark deadline: June 10. Send SASE for info., write: Galleries Elect, 2265 Westwood Blvd., No. 108, Los Angeles, CA 90064, or 213-450-0660.

★NEW YORK, NEW YORK. Knickerbocker Artists 37th Ann. Open Juried Exh. Sept. 28-Oct. 9. Open to all artists. Media: oil, wclr., past., acryl., graph., sculp. All work juried by slides or orig'l work. Cash awards, medals, plaques, certif. Fee: non-mbrs $20, assoc-mbrs. $15, mbrs. $10. Slides due Aug. 15. Receiving Sat. Sept. 26 only at Salmagundi Club, 47 Fifth Ave. For prospectus, send SASE #10, write: Herman Margulies, President, Revere Road, Washington, CT 06793.

NEW YORK, NEW YORK. Museum Without Walls Exh./Gallery Show. Open to professional artists from the S.W. and West. Media: pntg., sculp., photo., film, graph. Entry fee: $20, due July 5. Send 5-10 slides, resume, and SASE, write: Museum Without Walls, PO Box 341, Sayville, NY 11782, or 516-567-9418.

★★NEW YORK, NEW YORK. Pastel Soc. of America 15th Ann. Pastel Exh. Month of Sept., at the Nat'l Arts Club. Open to all artists. Media: pastels only, no oil pastels. Juried by slides. Deadline for slides July 15. Over $10,000 in awards, purch. awards, prizes, scholarships. Entry fee: $15 for 1, $10 for 2nd and 3rd entries. Pastel Workshops: Sept. 14-19. For prospectus, write: Richard Pionk, Exh. Chrmn, Pastel Soc. of America, 15 Gramercy Park South., New York, NY 10003.

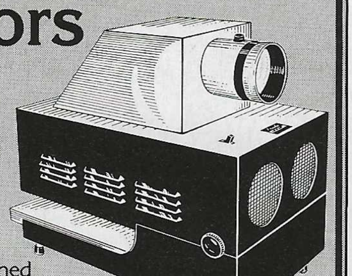
★★NEW YORK, NEW YORK. Salmagundi Club 6th Ann. Non-mbr. Photography and Sculpture Exh., June 8-26. Cash awards. Fee: $15 for sculp; $10 for 1 photo, $15 for 2 photos. Sculptors outside 50 mile radius of NYC submit color slides due May 19. Entries due June 5. Send SASE, write: Open Photography and Sculpture Exh., Salmagundi Club, 47 Fifth Ave., New York, NY 10003, or 212-255-7740.

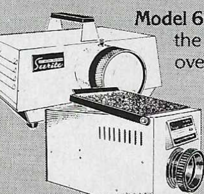
NEW YORK, ROCKVILLE CENTER. South Shore Artsfest, Village Sidewalk Exh. of Fine Arts and Fine Crafts. June 21, 11am-4pm (raindate June 28). Open to all artists, photographers, and fine craftsmen. Cash awards. Fee: $25. Register by May 15. Write: Eunice Stearn, 120 Morris Ave., Rockville Center, NY 11570 or 516-766-7748.

OHIO, AKRON. Akron Art Museum, 70 E. Market St., Akron, OH 44308, 216-376-9185. Amer. Realism: 20th Cent. Dwngs. & Wclrs. Edward Hopper, Georgia O'Keeffe, Jim Dine, Chuck Close, etc. Apr. 11-May 31. Also: Latent Images: 10 Midwestern Photographers. Frank Barsotti, Steven Benson, Andrew Borowiec, Ron Gilbert, etc. Apr. 11-May 31.

★OKLAHOMA, OKLAHOMA CITY. Nat'l Wclr. Oklahoma 13th Ann. Exh. Sept. 11-Nov. 1 at the OK Art Center. Juror: Miles Batt. Cash and purch. awards. Entry fee: $8/slide, 1-3 slides. Deadline June 25. For info., send SASE, write: Winnie Hawkins, 3601 N.W. 43, Okla. City, OK 73112.

Continued on page 72





Opaque Projectors MORE FOR LESS $$

Made in U.S.A.

Seerite...

Used by Artists to project pictures onto canvases for perfectly proportioned drawings. 90% of a good painting is a good drawing. Also used by Sign Painters, Stained Glass Craftsmen, Quilters, etc., for projecting patterns, & for showing prints to groups.

Model #10x10, Shown above with Accessory Book Tray, takes originals up to 10 x 10" & produces up to 20X Enlargements.

$469.95 BOOK TRAY $129.95

HIGH PERFORMANCE, LOW PRICE, SUPER FEATURES

Model 6x6, Bottom loader has been the standard in the industry for over 10 years. **$154.95**

Model TLP55, 5½x5½" Top Loader, has camera quality lens for exacting results. **$289.95**

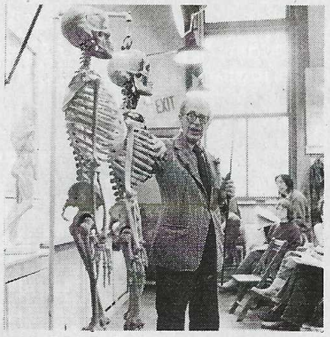
Only Opaque Projector Line all UL Listed. Over 100,000 Seerite Projectors in Use.

New TLP66, 6x6" Top Loading Unit, reduces 25% & enlarges 24X. Super price & quality **$139.95**

CAN BE MOUNTED ON STAND. $38.95

AT BETTER DEALERS or Write for free Art Catalog

Made in U.S.A. By
TESTRITE INSTRUMENT CO., INC.
135AA MONROE ST., NEWARK, NJ 07105



ROBERT BEVERLY HALE
NOW ON VIDEO

WORLD FAMOUS DEMONSTRATION LECTURES ON ARTISTIC ANATOMY AND FIGURE DRAWING AVAILABLE ON VIDEOTAPE FROM

THE ART STUDENTS LEAGUE OF NEW YORK

In this course, originally given at the Art Students League, the late Mr. Robert Beverly Hale explains in his inimitable style, for every figure and portrait artist, the step by step solutions to drawing. Now at last, you too can benefit by this course in your classroom or in your very own home.

Mr. Hale, the legendary and beloved teacher at the Art Students League, and former curator of American Painting at the Metropolitan Museum of Art, NY., is author of: Drawing Lessons From the Great Masters; Anatomy Lessons From the Great Masters; Master Class In Figure Drawing.

Tapes: $79.98 each. All 10 Tapes: Discount Price $700.
N.Y. Residents add 8¼% sales tax
No shipping or handling charges within continental USA

Check tape or tapes wanted:

☐ **1 Rib Cage** - 78 min.
☐ **2 Pelvis** - 81 min.
☐ **3 Leg** - 74 min.
☐ **4 Foot** - 72 min.
☐ **5 Shoulder Girdle** - 77 min.
☐ **6 Shoulder Girdle (Cont)** - 68 min.
☐ **7 Arm** - 76 min.
☐ **8 Hand** - 80 min.
☐ **9 Head (Skull)** - 80 min.
☐ **10 Head and Features** - 97 min.

Please specify VHS ☐ Beta ☐

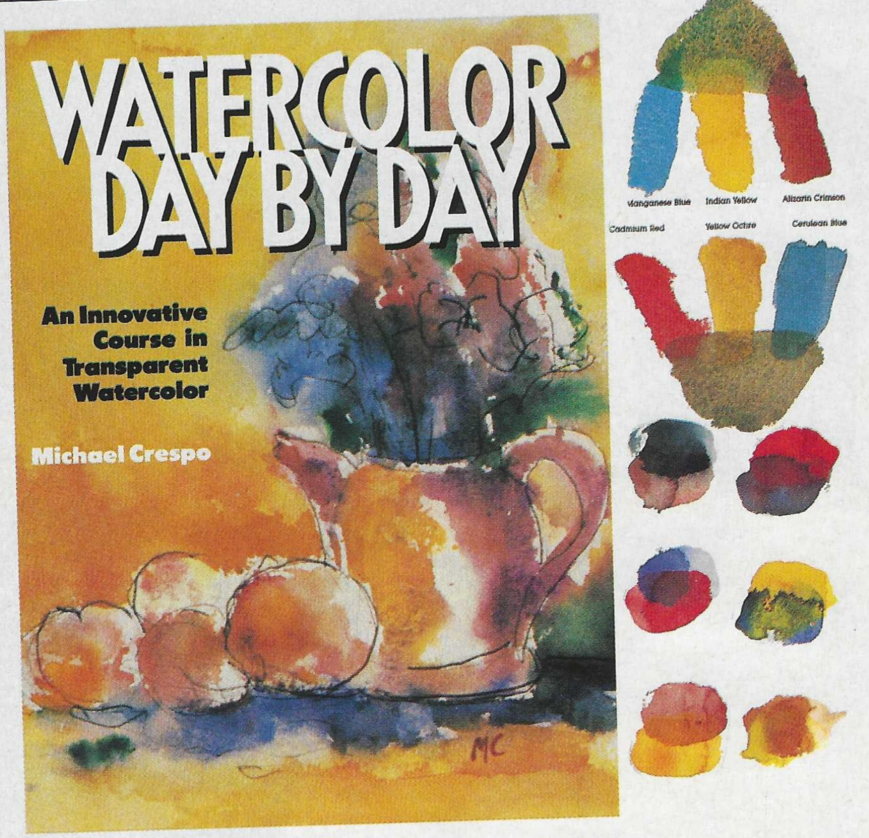
HOW TO ORDER:
☐ Mail this coupon with Check or Money Order to:
JO-AN PICTURES, 14 E. 39 ST,NY, NY 10016 or call (212) 532-5003
☐ CHARGE: ☐ MC ☐ VISA ☐ AMEX
Card# ______ Exp.Date ____
Signature ______
Name ______
Address ______
City/State/Zip ______
I have enclosed $ ______

Strathmore Watercolors. A broad line of papers expertly crafted in our own mills. To our own exacting standards. With distinctive surfaces to enhance anyone's technique. From beginner, to amateur, to professional artist. For more information on our complete line of watercolor papers, write Strathmore Paper Company, Department SS, Westfield, MA 01085.

STRATHMORE.

Because paper is
part of the picture.

Spring/Summer books from


WATERCOLOR DAY BY DAY
An Innovative Course in Transparent Watercolor
Michael Crespo
MC
Manganese Blue
Indian Yellow
Alizarin Crimson
Cadmium Red
Yellow Ochre
Cerulean Blue

WATERCOLOR DAY BY DAY

Michael Crespo

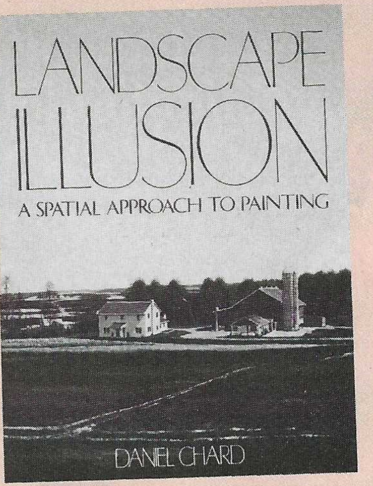
This original, imaginative course in basic transparent watercolor can make you a better artist in just twenty days!

Day by day, innovative instructor Michael Crespo presents practical exercises for understanding and capitalizing on watercolor. Twenty engaging and highly effective lessons and demonstrations are designed to encourage you to experiment, to break the rules, to discover on your own new ways to express your creativity. And since many of the paintings in the book are by his students—most of whom had never before studied watercolor—you'll see how successful his approach is, and be inspired to reach for new heights in your own painting.

If you could take just *one* watercolor course, this would be the only one you'd need. For WATERCOLOR DAY BY DAY is one of the single finest examples of creative teaching you'll ever find in one book.

DAY 4
Color Plans

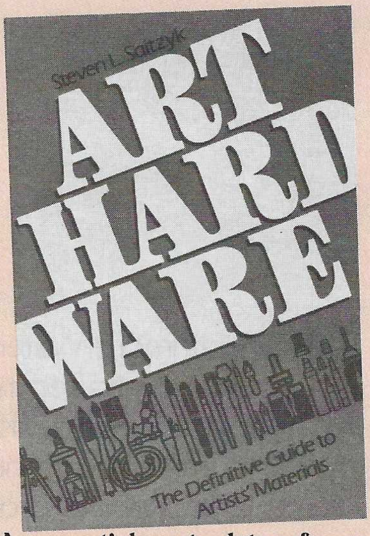
200 full-color illustrations, 25 in b&w. 056686. $27.50


LANDSCAPE ILLUSION
A SPATIAL APPROACH TO PAINTING
DANIEL CHARD

A unique instruction book from one of America's best landscape painters

LANDSCAPE ILLUSION

Daniel Chard. Describing his approach to landscape painting—creating spatial illusions—Chard explains his techniques for conveying three-dimensional images. He provides an analysis of several of his own sophisticated paintings and explains his personal approach to acrylics, a too-often misunderstood medium. A detailed process painting along with in-depth commentary shows exactly how he creates a painting. 150 full-color illustrations, 50 in b&w. 025969. $27.50


Steven L. Saitzyk
ART HARD WARE
The Definitive Guide to Artists' Materials

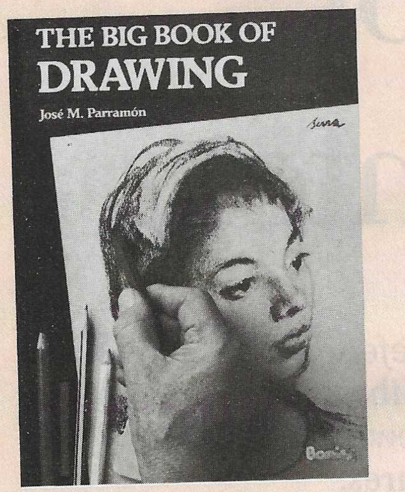
An essential, up-to-date reference book for every artist

ART HARDWARE

Steven L. Saitzyk. Destined to become a standard reference for years to come, this definitive guide covers the properties and characteristics of *all* art materials on the market. Specific brands are discussed and compared. A special section on hazards is included, along with important information on framing and mounting, plus hanging and storing tips. Line drawings and tables throughout, 32 page color chart. 336 pages. 002675. $19.95 (paper)

To order, use our convenient business reply cards or write to:

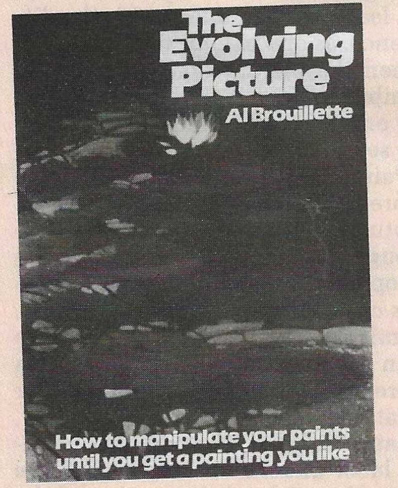
Watson-Guptill Another reason for being glad that winter's over!



An indispensable guide to drawing by the author of *The Big Book of Watercolor* and *The Big Book of Oil Painting*

THE BIG BOOK OF DRAWING

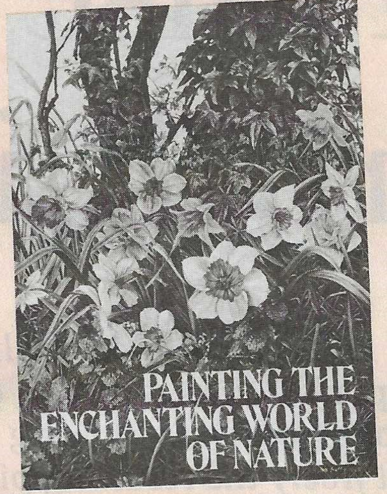
Jose M. Parramon. This comprehensive introduction to the basics of drawing is lavishly illustrated with more than 400 full-color drawings. An encyclopedic volume, the book provides step-by-step exercises and demonstrations in graphite, charcoal, colored pencil, conte, and pastel, and explores the properties and handling of each. There is an historical overview of drawing, and detailed information about tools and materials. 00497X. $24.95


The Evolving Picture
Al Brouillette
How to manipulate your paints until you get a painting you like

How to create realistic paintings that reflect your own personal vision of nature

THE EVOLVING PICTURE

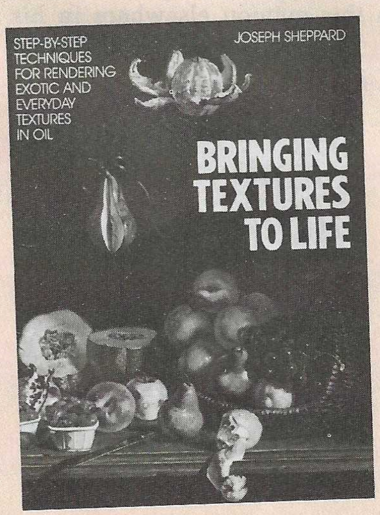
Al Brouillette. Everyone who wants to learn how to design a good painting and make a personal statement that goes beyond mere craft will want this color-filled idea book. Using slides and prints of flowers, landscapes, figures, and nature close-ups, Brouillette demonstrates step-by-step how he works up a painting—letting the shapes and design gradually emerge from the subject until the end product resembles the reality, yet reflects the artist's personality and interpretation. 150 full-color illustrations, 85 in b&w. 016153. $27.50



How to capture popular nature subjects in watercolor

PAINTING THE ENCHANTING WORLD OF NATURE

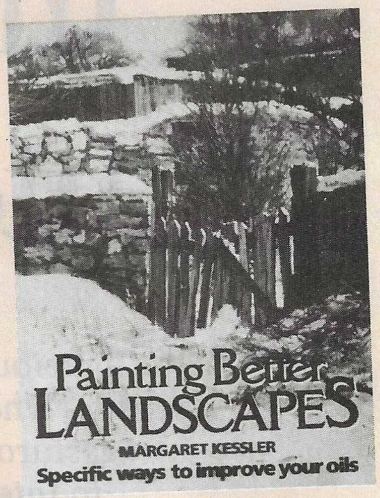
Sylvia Frattini, James Lester, Benjamin Perkins, and Rosanne Sanders. This beautiful book has twenty-six step-by-step demonstrations for painting both close-up and panoramic views of nature in every season. The artists show how they paint such subjects as flowers, birds, butterflies, mushrooms, trees, and rocks. Each painting is accompanied by photographs and by black-and-white and color sketches and studies. 175 full-color illustrations, 30 in b&w. 036391. $27.50


STEP-BY-STEP TECHNIQUES FOR RENDERING EXOTIC AND EVERYDAY TEXTURES IN OIL
JOSEPH SHEPPARD
BRINGING TEXTURES TO LIFE

Step-by-step oil techniques for rendering over 100 exotic and everyday subjects

BRINGING TEXTURES TO LIFE

Joseph Sheppard. To show exactly how to capture the texture of almost every imaginable object—silver, lace, fruit, flowers, metal, glass—Sheppard presents lessons built around 10 finished paintings, each with 60 steps. He also shows how to unify the objects, in terms of composition and color, to create a successful painting. 600 full-color illustrations. 005240. $27.50


Painting Better LANDSCAPES
MARGARET KESSLER
Specific ways to improve your oils

A self-critique book for oil painters

PAINTING BETTER LANDSCAPES

Margaret Kessler. This invaluable "painter's companion" covers all the basic elements and principles of landscape painting and shows readers how to recognize potential problems, what to do to prevent errors, and how to correct them when they're spotted. A detailed step-by-step demonstration shows exactly how to improve your oils. 150 full-color illustrations, 80 in b&w. 035751. $27.50

Hardcover reissues of popular books

MASTERING COLOR AND DESIGN IN WATERCOLOR

Christopher Schink. Thirty projects offer basic lessons in controlling an unpredictable medium. Full-color illustrations feature paintings by Schink and other leading contemporary watercolorists—Edward Betts, Al Brouillette, Millard Sheets, and others. 62 pages in full color. 030156. $27.50

THE TECHNIQUES OF RUG WEAVING

Peter Collingwood. Since its first publication in 1969, this unique, authoritative handbook has become a classic. "Never before has a single book delved so deeply and widely into every aspect of rug weaving."—*Fiberarts.* 480 pages. 170 photographs, 400 b&w diagrams. 052001. $50.00

Paperback reprints of bestselling books

PAINTING WHAT YOU (WANT TO) SEE

Charles Reid. This extraordinarily popular book has forty-six lessons on watercolor and oil. "A rewarding book and a must for all who paint."—*The Artist's Magazine.* 112 full-color pages, 40 in b&w. 038793. $18.95 (paper)

LIFE DRAWING IN CHARCOAL

Douglas R. Graves. In this unique approach to seeing and drawing, a series of dramatic, step-by-step demonstrations shows how to "paint" in charcoal, skipping the line drawing stage. Over 200 b&w illus. 02766X. $14.94 (paper)

PAINTING NATURE'S HIDDEN TREASURES

Zoltan Szabo. The famed watercolorist and teacher shows how to paint nature close-ups in forty step-by-step demonstrations. 233 color plates, 47 in b&w. 037231. $18.95 (paper)

Watson-Guptill Publications, Dept. DRSV 0821, P.O. Box 2013, Lakewood, NJ 08701

In Praise of Painterly Painters

Contributing Editor Charles Movalli defends artists who respond to a subject with deliberate, gestural strokes of paint, allowing viewers to interpret freely the resulting pictures.

BY CHARLES MOVALLI

SOME SO-CALLED "painterly painters" are devoted to outdoor work. Some do still lifes, some figures. But all share certain attitudes. Not all of these attitudes are the exclusive property of painterly painters. Most painters, when pressed, believe in similar broad principles. But keeping that in mind, let's try to generalize about the mind of the painter who loves paint. Rough painting, after all, is not simply a style. It's a way of thinking about the world.

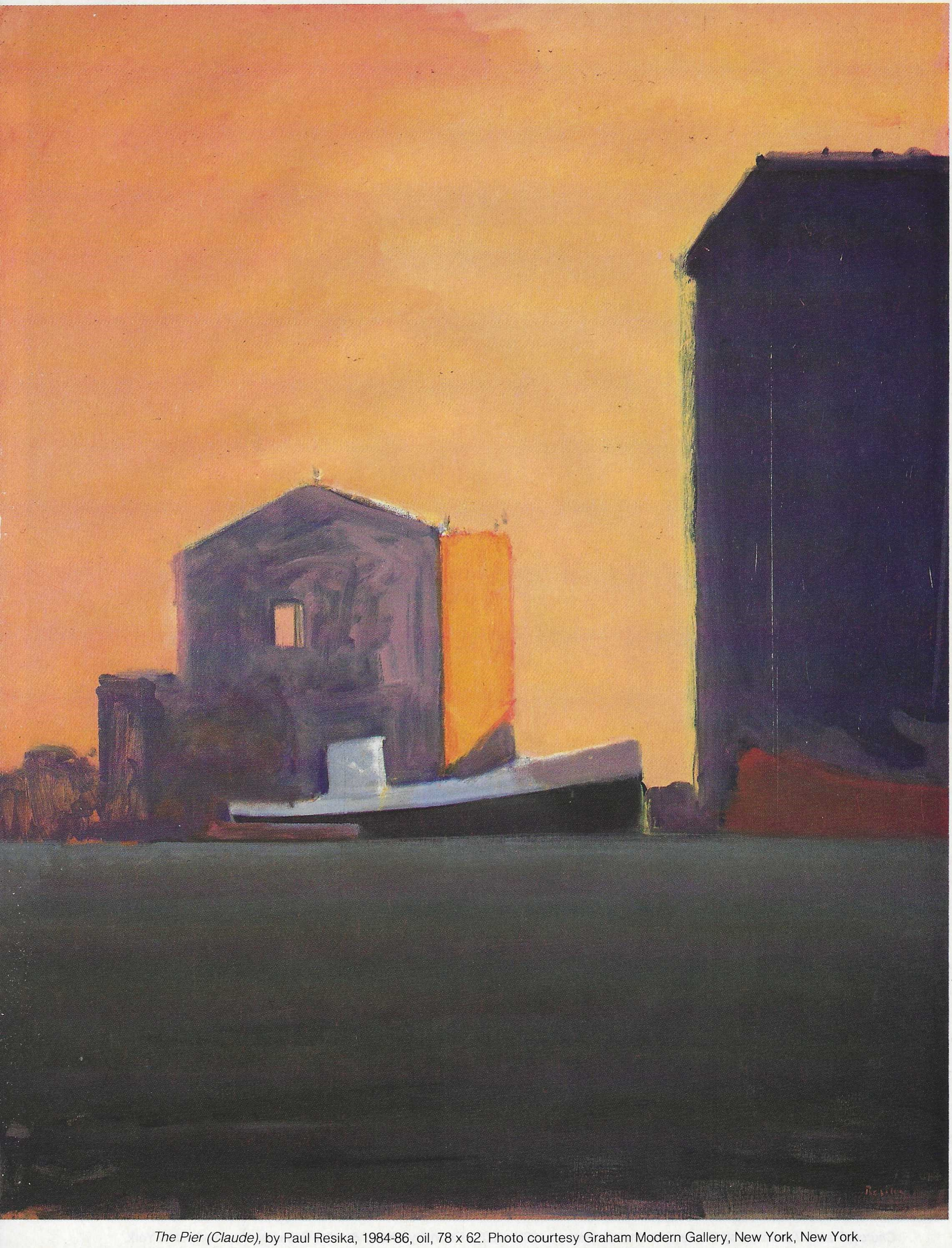
There have always been painters who love the look of a brush stroke and who, as a result, are willing to sacrifice "accuracy" for the sake of suggestion and implication. It's the age-old struggle between those who define and those who seek the fleeting impression. The conflict reaches far back in time. We don't have paintings by the great masters of Greek art, but we do know that Zeuxis disparaged rapid execution and praised diligence and care, while Apelles was praised for his ability to know the value of the word "enough." Ancient China saw the same aesthetic distinction: there was the Northern or "gradual" school and the Southern or "sudden" school—the school of intellect and the school of intuition.

Keeping the Chinese phrases in mind, we can see that there has long been a "sudden" school in the United States. Two of its best expositions—the sacred texts of all painterly painters—are Robert Henri's *The Art Spirit* (see page 51 for Henri's painting *Breaking Storm: Monhegan*) and Charles Hawthorne's *Hawthorne on Painting*. Both books are dominated by the words "economy," "mystery," "joy," and "invention." Hawthorne even says that when a painter thinks, he's done for. Although he contradicts this opinion elsewhere in his book, the implication is clear: there's a value to spontaneity that "finish" can never equal. Intuition is what counts, and since spontaneity, the vehicle of intuition, is by definition fleeting, painterly painters have little interest in the dogged pursuit of "perfection." If anything, they're hostile to it. "Perfection is the enemy of great art," says one such painter. "Make a few mistakes," recommends another. Eugène Delacroix talks about the kind of mindless industry that, were it possible, would spend just as much time on the back of a canvas as on the front. The effect of the minute must be caught in the minute. Don't niggle over the parts. Move on or start again. When an eye was wrong in a Sargent portrait, he scraped out the entire head. It might take a dozen tries to get a spontaneous, unified effect, but the effort was not just a matter of counting brush strokes. It was a sign of Sargent's search for the brush strokes that gave the most expression with the least waste of energy. It's the difference, as one painter remarked, between the picture that tires you by exhibiting the labor put into it and the one that exhilarates you through the seeming ease of its execution.

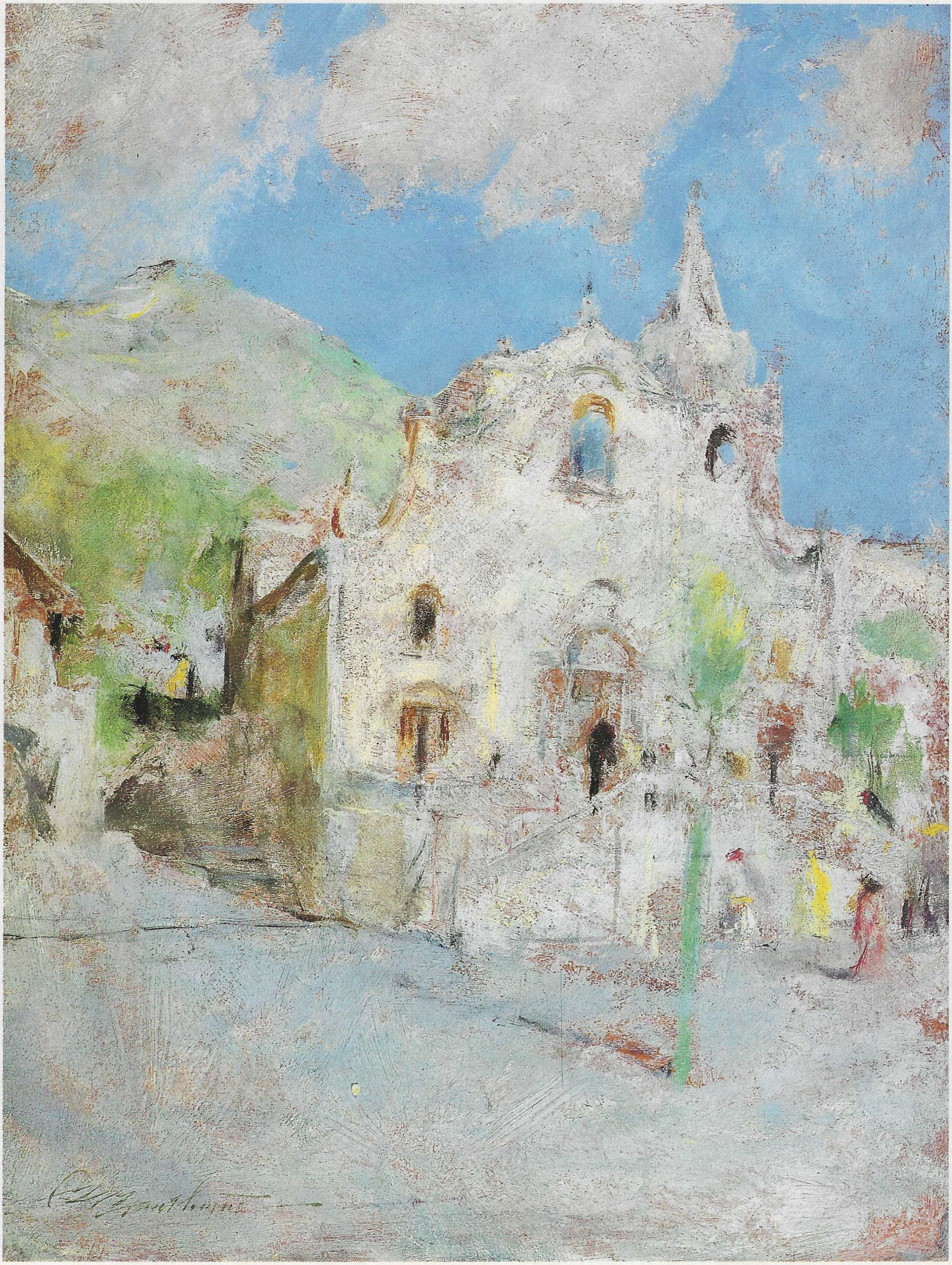
The painterly painter uses the viewer's experience to give life to the work.

Painterly painters believe that an abbreviated style is best suited to capturing elusive effects. But although they consciously strive to develop a rapid execution, their detractors often criticize this characteristic, dismissing their work as little more than sketches. The criticism creates more problems than it solves. For what is a sketch? More importantly, what is "finish"? The painterly painters labor under a disadvantage, since their idea of finish is not that of the general public. Robert Henri understood the problem: When people ask for finish, he wrote, they're really asking for the *expected*. The problem has been worsened by the camera and the way its image prejudices the eye of the viewer. Our painters have little use for photography, and although some people claim the camera is the highest form of visual truth, the painterly painter declares it the most obvious example of the visual lie. One painter summed it up: "One eye, no brain." Another declares he not

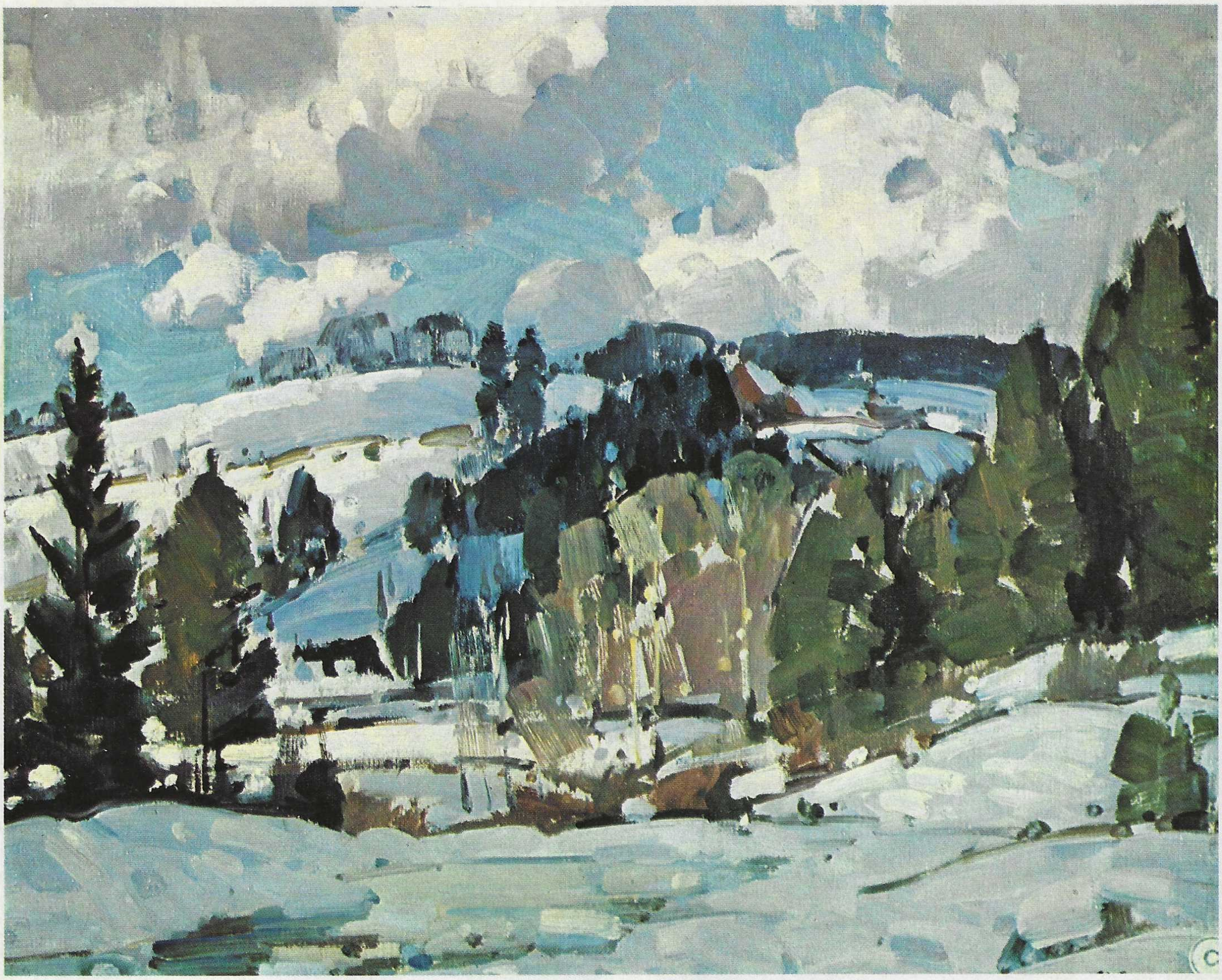
Charles Movalli is a contributing editor of American Artist. *He has edited books for Watson-Guptill Publications. He paints and has a studio in Gloucester, Massachusetts. Movalli runs workshops in Gloucester and around the country.*



The Pier (Claude), by Paul Resika, 1984-86, oil, 78 x 62. Photo courtesy Graham Modern Gallery, New York, New York.



Church, Piazza Taormina, by Charles Hawthorne, tempera, $26^1/_2$ x $20^1/_2$. Courtesy Hirschl & Adler Galleries, New York, New York.



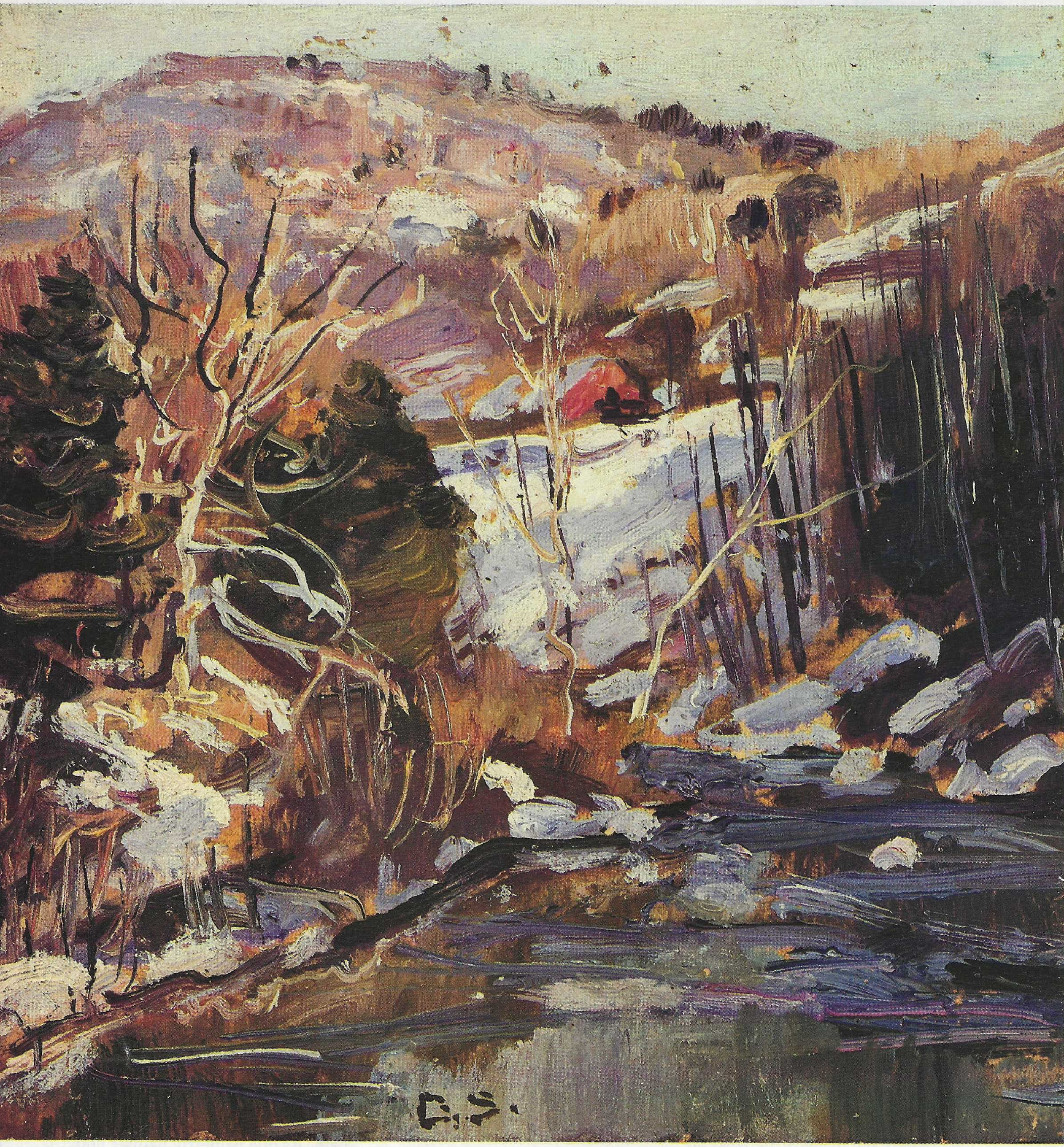
Vermont Mountains, by Aldro Hibbard, oil, 16 x 20. Private collection.

only can tell when a picture is done from a photograph, but he can also detect whether the film used was daylight or indoor! The painterly painters prefer to work directly from the subject or from sketches done on the spot. They have stacks of such pictures, which they call their "brains." They rarely sell them. In this, they're like John Constable. "I don't mind parting with the corn," he said, "but not with the field in which it was raised."

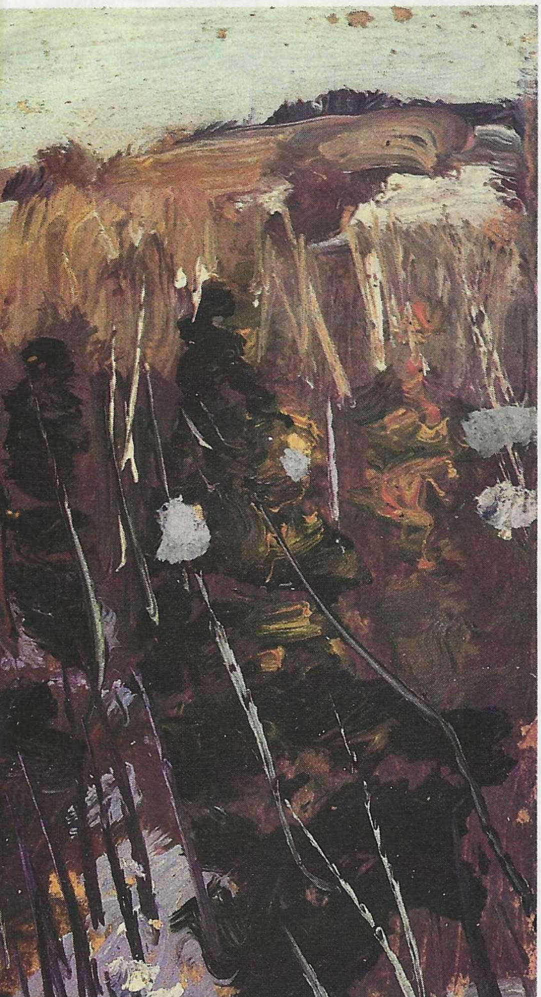
Yet some viewers still find the summary execution of a picture annoying. They want their money's worth. They want the facts. And they're hard put to figure out what Sir Joshua Reynolds meant when, over two hundred years ago, he declared that detail in a painting was a sign, not of industry, but of "idleness." Blades of grass can be done when the painter is half awake, but there's no room for "idleness" when the artist seeks a subject's important relationships. The painterly painter is then in the highest state of tension, and the relaxation of this tension signals the finish of the picture. That's what is meant when someone like George Bellows is called a "body painter." The body participates in the painting process; the body often says when to stop. Picasso summarized this view when he said that his hand told him when a work was done.

Many viewers have trouble agreeing with the painterly painter's hand. They find brush strokes confusing—and somehow insulting. Of course, rough pictures demand something from the viewer. But such a demand indicates not contempt for the viewer's wishes but rather a respect for his or her intelligence. The viewer is asked to join in the creative process. All painterly painters agree on the fact that they're in a partnership with the viewer. What the viewer brings to such paintings is almost as important as what the painter puts into them. The painterly painter uses the viewer's experiences to give life to the work. Instead of being a passive receiver of information, the viewer becomes a participant. As one painterly painter noted, the highly finished picture exists whether you look at it or not. It's as alive in a closet as on the wall of a house. But the painterly work needs the viewer to complete it. Since half the painting is suggestion, the "completion" varies with the viewer. Some paintings, one of our painters

The brush stroke is like a piece of the painter's handwriting.



Winter Scene, Red Barn (14), by George Gardner Symons, oil, 6¾ x 8⅝. Courtesy Coe Kerr Gallery, New York, New York. This Chicago-born artist studied in Europe, painted in Laguna Beach, California, and Colerain, Massachusetts, and achieved critical and financial success after reaching the age of forty. All of his small oil landscapes, including this one, were done completely out-of-doors.



observed, look as if all the air has been sucked out of them; others give you room to breathe. After all, he continued, it isn't the painter's job to give people what they want but rather what they ought to have. One of his painter friends has a rough portrait of himself hanging over his sofa. "I made the artist stop before he thought he was done," he explains. "He'd put in all I needed—all I could use." Another painter sums up the question even more tersely: "Do you paint to be understood, or do you paint to understand?"

What, in the view of these painters, should a picture convey to the viewer? The painting, they'd all agree, is a record of an experience. Its aim is to communicate this experience to the viewer. But our painters also believe that an experience is based on very elusive and intangible qualities in the subject. Facts and details cannot convey it. If anything, facts, as Tolstoy said, stand in the way of the truth. That's what Van Gogh meant when he told his brother that his life as a painter was devoted to finding those lies that would give him the truth. The "lies"—the exaggerations and omissions—are what convey an experience to the viewer. The individual parts of the subject count for little. What is your relationship to them? How do they rank in your response to the subject? What is the special order that you want to record on canvas? Painterly painters admit that nature is full of detail, but they also insist that the eye sees little of it. Constantly moving and changing its focus, it sees three-fourths of the world as a blur. The painterly painter is obsessed by what the eye doesn't see. But seeing what we don't see is a complicated problem, for life gives us knowledge and knowledge transforms our way of looking. On the face of it, the easiest of all activities should be seeing what we see. In reality, it's the hardest. As Henri said, it's harder to see a landscape than it is to paint it. And the great John Ruskin exclaimed that "the greatest thing a human soul ever does in this world is to *see* something, and tell what he saw in a plain way. To see clearly is poetry, prophecy, and religion—all in one."

Because of the painterly painters' belief in their subjective definition of "finish"—a quality that cannot be judged by outside standards—they often make quirky teachers. How do you explain the inexplicable? One school says that if you study great art and figure out how it works, you can apply the lessons to your own pictures. But our painters tend to take the opposite view. They say the master is a master precisely because you *can't* explain his or her work. Explanations don't add—they diminish. What counts is the fresh view, the personal vision. Be a spider, one of our painters used to say, and spin your own web. "The world," Constable wrote, "is full enough of what has already been done."

This kind of talk makes little sense to the beginner who is usually convinced that painting consists of technical tricks and secrets—exactly what the painterly painter is reluctant to discuss. This reluctance can easily be mistaken for secretiveness. The irony is that our painters, so often criticized for the cleverness of their technique, hardly ever talk about it. What interests them is the experience and the process involved in capturing it. The fun is in the seeing. Their interest in the final product is minimal. They have an intense sense of the moment, and that's what they live for. In fact, one of the oldtimers used to say that if there was a heaven, it must be here on earth, for the earth is so beautiful.

The painterly painter avoids the how-to approach, suspicious, as ever, that technique will obscure his or her vision.

What is the student to make of all this? One often hears complaints about the outdoor teacher who made a student remove a color from his or her palette one week only to have the student reinstate it a week later. The advice seemed contradictory. The problem is that the teacher wasn't talking about technique. He or she was discussing the nature of two entirely different days. A color that worked in one situation would not work in another. John F. Carlson, the great landscape teacher, said he could give students the technique to paint a masterpiece in six months. But what would students *do* with it? That's what frustrates them. It's hard

Continued on page 89

THE WATERCOLOR PAGE

Susan McKinnon Rasmussen

Susan McKinnon Rasmussen was born and raised in Portland, Oregon. She received her B.A. in art from Oregon State University in 1971. Her background includes fashion illustration for specialty shops in the Portland area, fabric design with a firm in New York City, and an eight-year career as a fashion buyer and women's retail store manager. In 1978, she quit her job to pursue painting on a full-time basis.

Since then, Rasmussen has attained signature membership in the National Watercolor Society, Watercolor West, and the Northwest Watercolor Society. She is also a juried, active member of the West Coast Watercolor Society, the Watercolor Society of Oregon (currently serving as president), the Catharine Lorrillard Wolfe Art Club, and the Louisiana Watercolor Society. She maintains associate membership in the Midwest Watercolor Society and has served on its board of directors from 1983 through 1985. She was recently elected to membership in the Audubon Artists.

Her time is divided between painting in her downtown Portland studio and traveling to conduct watercolor workshops. In the spring of 1987, she will lead a flower-painting tour to France and Holland.

Her work is represented by the Lawrence Gallery at both the Portland and Salishan Resort (Oregon Coast) locations. A solo show of her work is scheduled at the Portland gallery for June 1987. Her work can be found in numerous private and corporate collections.

WATERCOLOR HAS a certain magical quality for me. Since I first picked up a brush to dabble with the paints, I have been totally entranced with the medium. This interaction of pigment and water on paper offers the artist many avenues of exploration, which seem to be limited only by one's own imagination. The possibilities are endless and the challenges forever! I must admit I have fallen under the beguiling spell of watercolor; I'm captivated by its transparency, luminosity, and extreme versatility.

My experience with watercolor began when I was a sophomore in college. As an art student, I had many art supplies around, but not much in the way of watercolor. I found a box of paints with a cheap brush inside (most likely a holdover from my grade-school days) and a spiral-bound drawing pad. Although the term "hold the tip" was foreign to this brush, and the paper buckled badly, causing the paint to pool, I really had a great time creating my "masterpiece." This first experience so intrigued me that I have been painting in watercolor ever since, but certainly with better supplies!

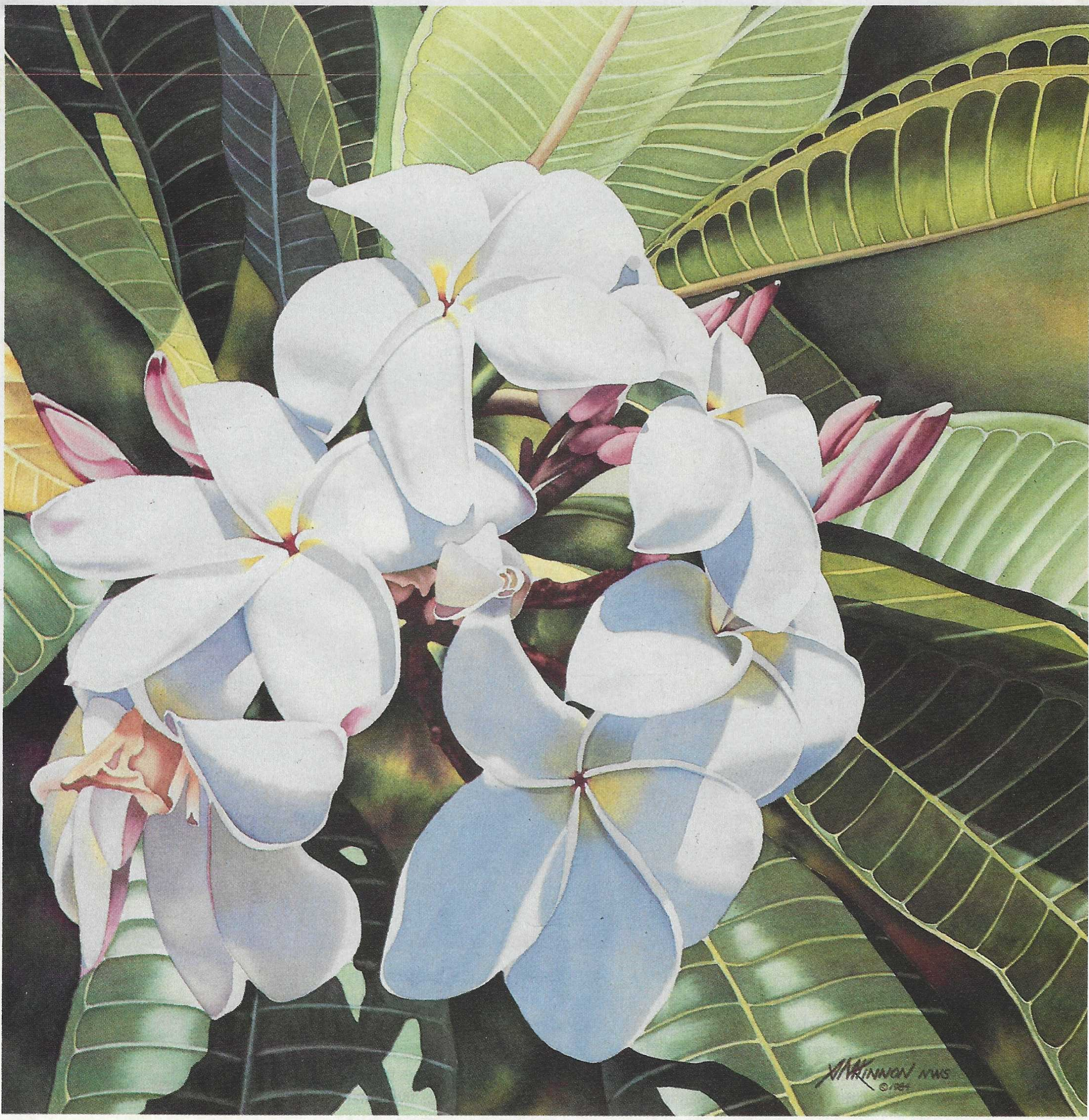
Each painting I do seems to serve as a stimulus for the next. I may be in the midst of a painting when images begin to form in my mind for several new paintings I feel I must do. I don't seem to be able to paint nearly fast enough to catch up with what visually fills my mind. Watercolor itself is a great teacher. I never complete a painting without learning something new in the process. This knowledge and an innate drive to improve motivates me to approach a new sheet of white paper immediately. I want the next painting to be better than the last. Don't we all?

Not unlike musicians, who need many hours of practice before a performance, artists, too, must devote time to learning their craft. Any expertise I now possess has come from years of trial-and-error painting, and I do mean error! These mistakes may have been devastating at the time, but I do feel my work has progressed because of them. I still don't know what possessed me one time to paint all the shadows on a white flower in brown. In trying to scrub out this wrong choice of color, I discovered it was not only brown but a mixture of staining colors as well! Another time, I was putting the finishing touches on a completely transparent painting and chose cerulean blue for a couple of the foreground rocks. Ordinarily, this choice would have been fine, but the pigment sat on top of my paper with a very chalky appearance—not at all in keeping with the rest of the painting. In trying to remove this paint, I found that it was easily lifted. These two incidents, and several others, were what prompted me to devote time to learning more about the pigments I was using.

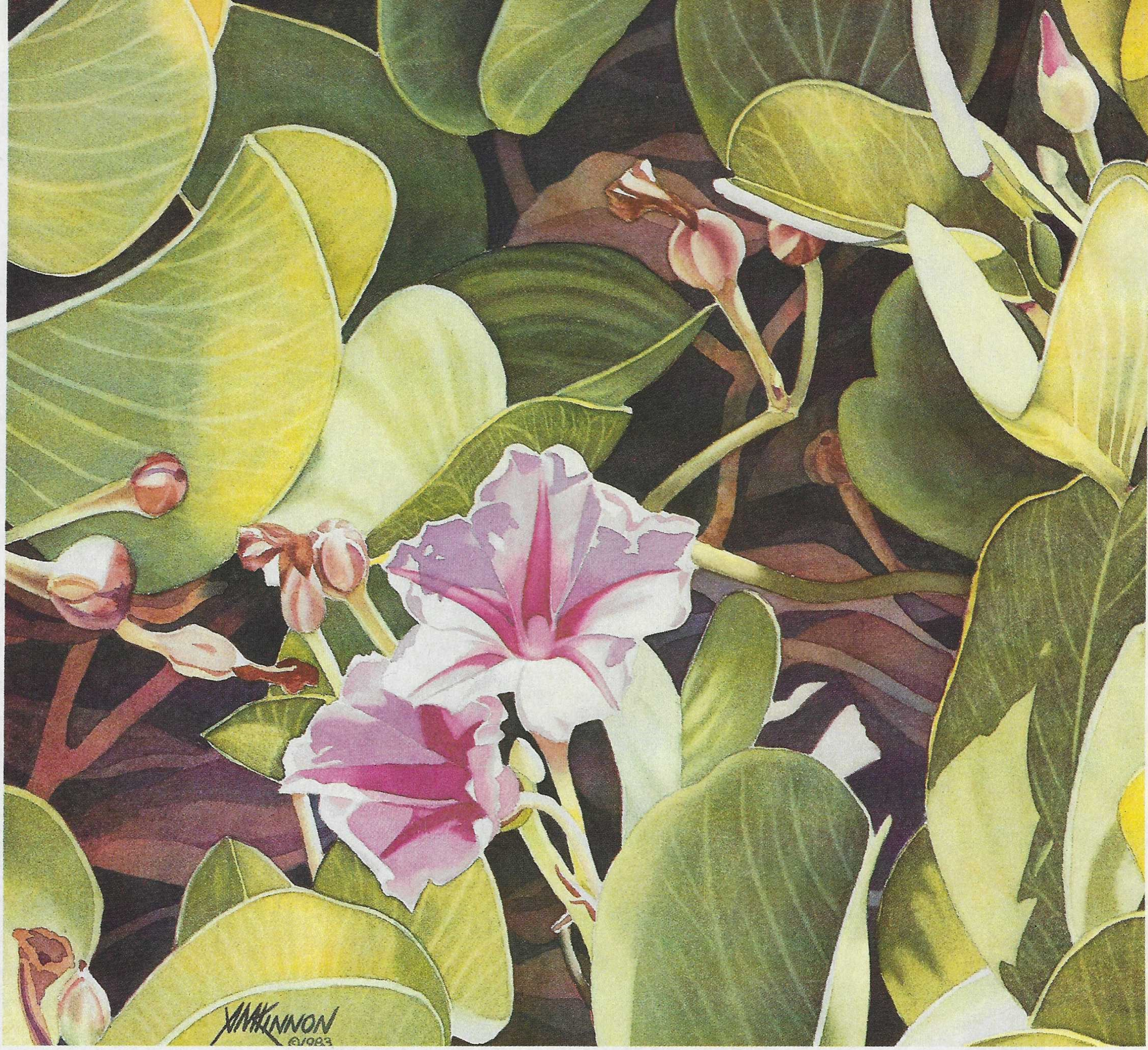
Before I add a color to my palette, I want to know what it will do for me. Is it staining, somewhat staining, or can it be lifted? Is it transparent, fairly transparent, or is it opaque in nature? Is it sedimentary? What happens when I mix it with the other paints on my palette? Since most of my work is created by glazing layers of paint one over another, I find this information extremely valuable.

Understanding the basic techniques and reaching a level of competence in the handling of the medium has to come before one can

Photos of artwork this article by Ed Dull Photography



Sunlit II, 1984, 20½ x 20½. Collection Claudia Brown. The compositional problem in this painting was getting the circular arrangement of the *Plumeria* and the large tropical leaves to work well within the square format. The flowers were positioned slightly off center and the leaves highlighted in order to draw the viewer's eye to the cluster of blooms.

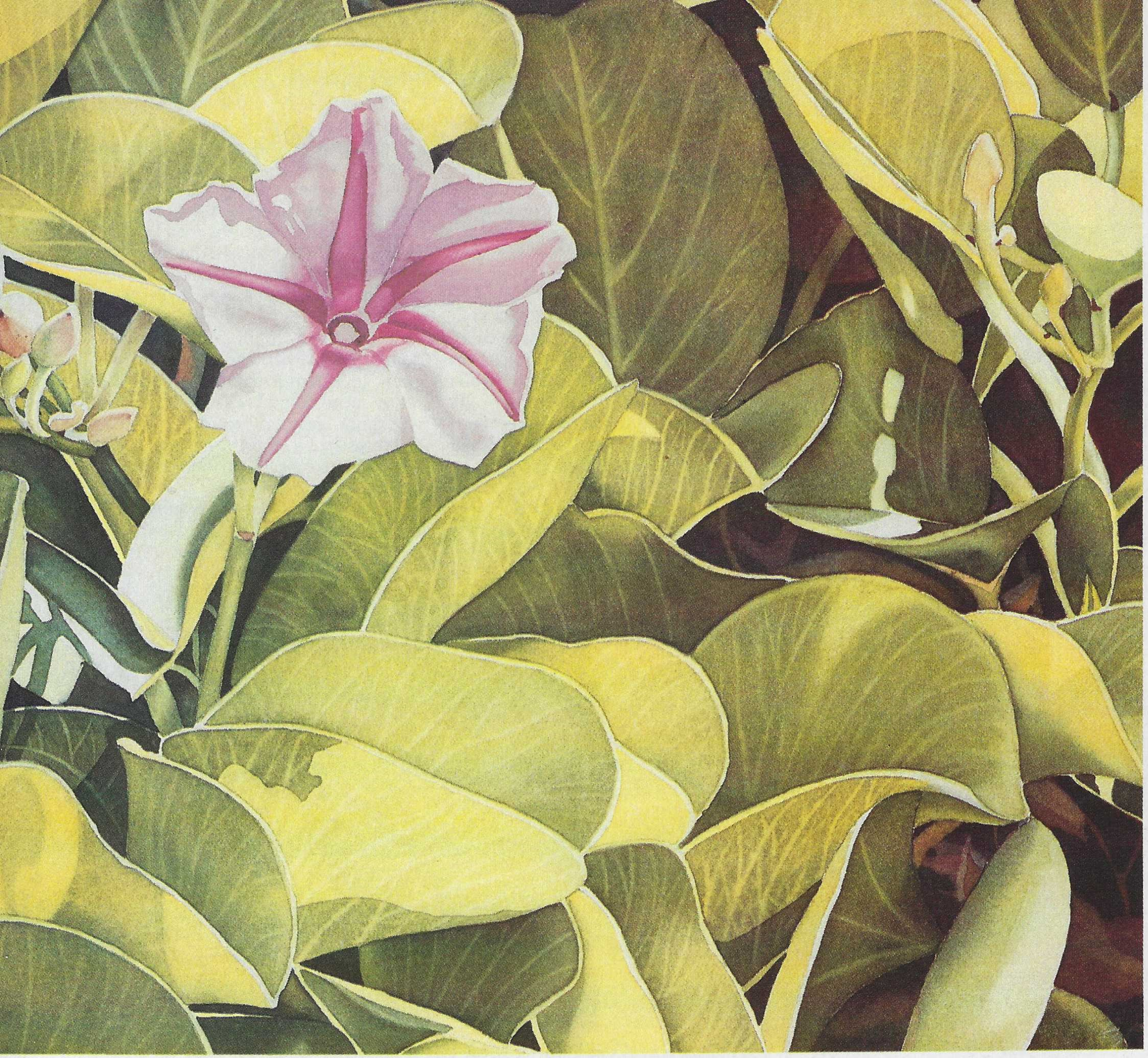


develop a personal style of expression. For myself, experimentation and executing a countless number of paintings helped me determine what feels comfortable. My earlier work was strongly influenced by John Marin, but I would have to say there's not a trace of his style in my work now. It seems the more seriously I took my work, the more time and effort I put into each piece and the more my approach took on a controlled look. I was never conscious of developing a style, but somehow one emerged.

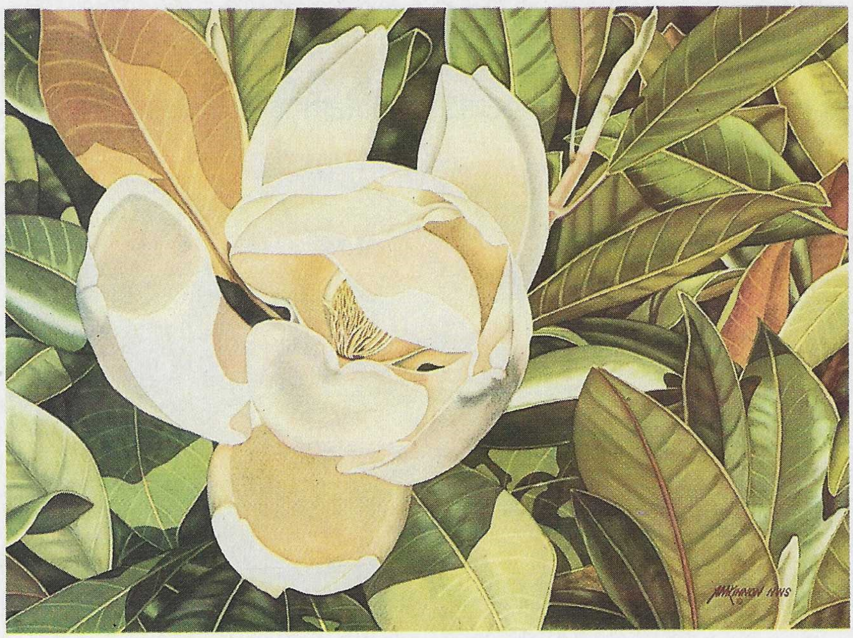
As a beginning painter, I often looked at the work of others for inspiration. I studied the work I admired, asking myself, Why do I like it? and, How did the artist paint it? I'm sure it's easy for gallery owners and museum directors to spot artists, with our noses almost up to the glass on a painting, trying to figure out what techniques the artist used to get his or her special effects. I'm a strong believer that keen observation, paired with constant practice, is an excellent teacher.

Observation has played a key part in my how-to knowledge as well as in what I choose to paint. The more I have trained my eyes to really see, the narrower my scope of vision has become. Instead of painting the whole garden of flowers, or all the boats at the pier, as I formerly

Continued on page 84



Entanglement, 1983, 13½ x 29. Private collection. These beautiful flowers grow close to the ground along the beaches in Hawaii and I had to practically lie on the sand in order to get a photograph I could use for a painting. In executing the painting, I emphasized the overlapping shapes so that the composition would hold together.



Grand Opening, 1985, 21½ x 28¾. Collection Claudia Brown. This is one of many paintings I've done from the blossoms on the magnolia tree in my backyard in Portland, Oregon. The rounded contours of the bloom were created entirely by the subtle cast shadows. The intricate leaves in the background provide a strong contrast to the simple petal shapes.

MONHEGAN
An Artist's Island

The pastoral village, dense forest, and massive cliffs of Monhegan have been a magnet for artists since the nineteenth century. Writer and artist Eunice Agar discovers who has been there and why artists are still attracted to this small island off the coast of Maine.

BY EUNICE AGAR

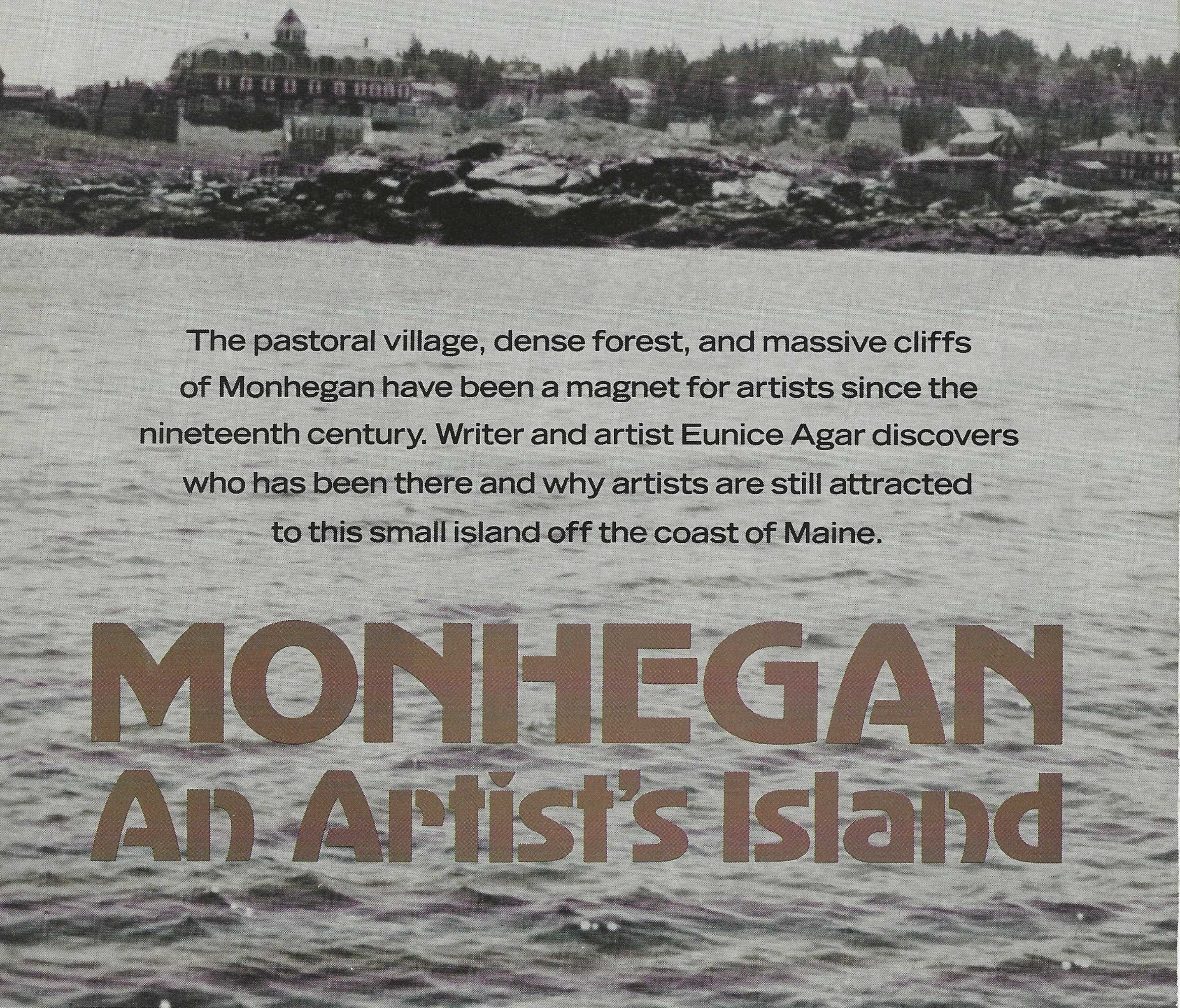
ONCE A MAJOR landfall on the seaways to the New World, Monhegan Island has felt the footsteps of men since the days of the Vikings. European explorers and fishermen, early American colonists, hundreds of artists, and thousands of visitors have hiked the rugged cliffs and forests of this small island located ten miles off the coast of Maine between Boothbay Harbor and Rockland. But somehow each visitor has the sensation of being the first to walk its paths. The utter wildness and isolation—cascades of rocks, massive cliffs rising 140 feet from the sea, and screaming gulls—transport twentieth-century man to the origins of the earth. Fifteen miles of rough, often barely discernable trails lead through the uninhabited interior and along the shore.

Eunice Agar is a painter and a contributing editor of American Artist. *Her work will be appearing in a five-woman show at the Company Hill Gallery in Kingston, New York (July 18-August 9) and in a solo show at the Ainilian Gallery in Washington, DC (October 3-31).*

A small village of lobster fishermen tucked in a harbor on the landward side houses a year-round population of about eighty people, which swells to several hundred in the summer. Its gray, weathered buildings are joined by a single stony, rutted dirt road traversed by a handful of vintage pickup trucks. Except for a few private generators, there was no electricity until last winter. Most accommodations provide kerosene lamps.

The look, the feel, the pace of life on Monhegan is nineteenth century. There are few distractions for the artist or writer who comes to work. Painting, reading, listening to the radio, hiking, socializing, and of course watching the sunsets are just about the only activities for the visitor. Some people say it is a never-never land, an escape from reality, but creative people find it a wonderful place to work. During an average summer, there are thirty to forty artists in residence, many of whose studios are open to visitors once a week, and many more come for short stays or in workshop groups. There is an air of quiet purpose about the place and none of the chic, arty flavor of mainland art colonies.

Early in this century, just about every major American landscape painter visited Monhegan. Stories



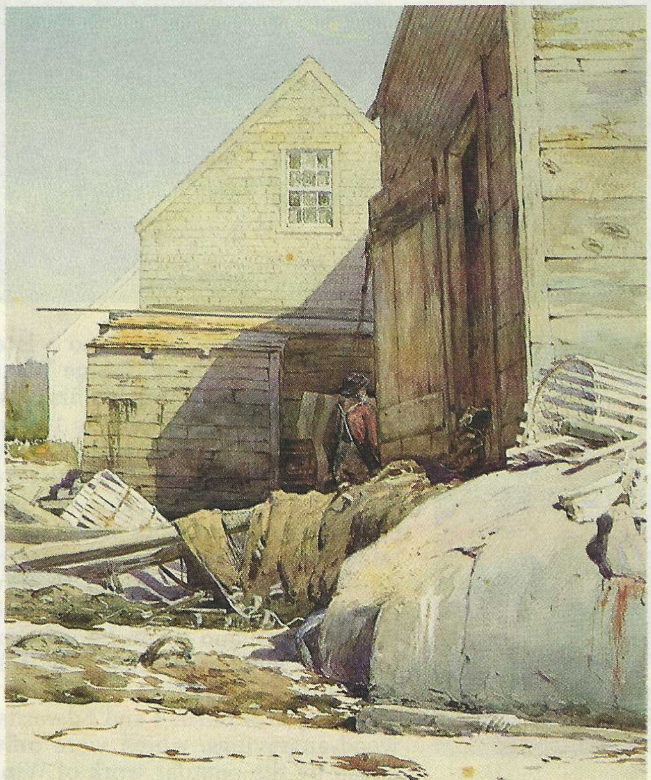
abound of artists who have spent thirty, forty, even sixty summers on the island, and a number settled in year round. In the small museum in the former lighthouse keeper's house, an archive being developed by director Cynthia Hagar Krussell lists over three hundred major artists, among them Robert Henri, Marsden Hartley, Rockwell Kent, George Bellows, and Edward Hopper, who have painted on the island since the late 1800s. Winslow Homer was an exception. According to local lore, he became so seasick on the trip over that he took the return boat back to the mainland.

Today, getting there is still an adventure, and seasickness on the often rough voyage a frequent affliction. The *Laura B* out of Port Clyde transports passengers and all the necessities of island life, sailing daily in the summer but only twice weekly during the off-season, and the *Balmy Days* carries passengers from Boothbay Harbor in summer only. There are no car ferries.

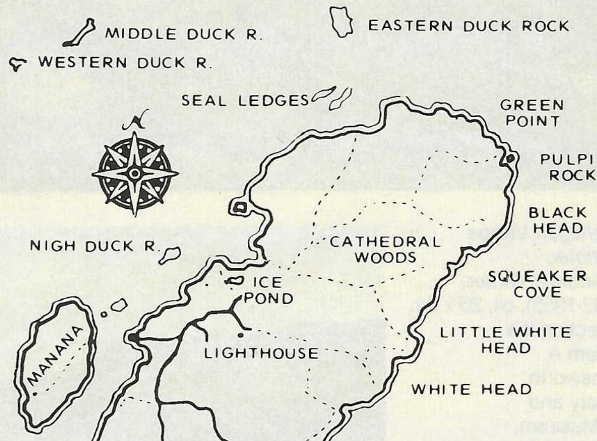
One of the first artists on record to make paintings of Monhegan was Aaron Draper Shattuck, a Connecticut artist, one of the second generation of the Hudson River School painters. In a letter dated June 13, 1858, now in the possession of his granddaughter, Katherine S. Emigh of New Britain, Connecticut, he described sailing toward Monhegan on the U.S. schooner *Vigilant.* The ship was inspecting lighthouses and docked only long enough for Shattuck to hike across the island and make a few sketches for paintings done later in his New York studio.

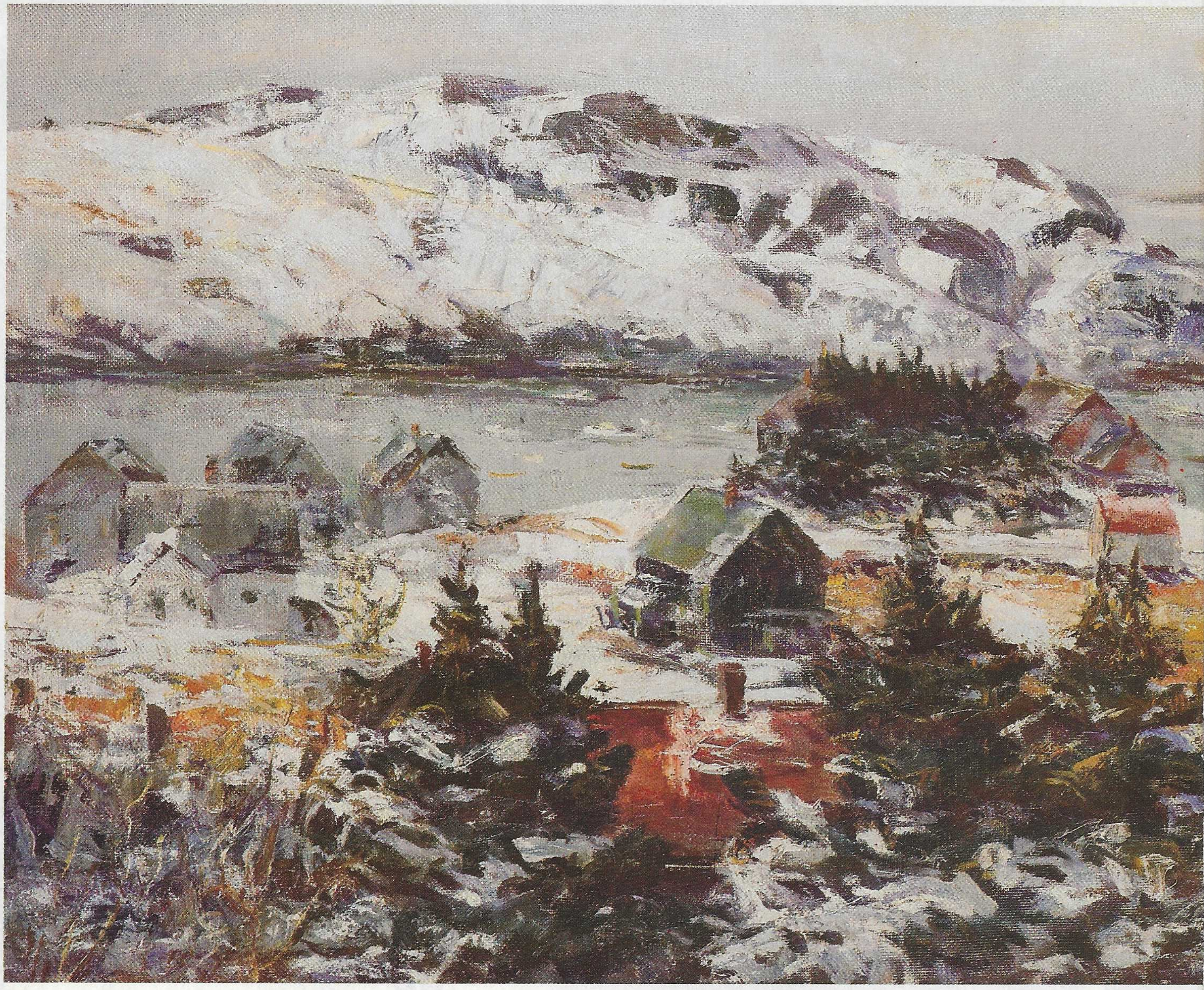
A fellow artist on board, a Mr. Brown, may have been the marine painter Harrison Bird Brown of Portland, Maine, who, in any case, was definitely on Monhegan in the 1870s. Shattuck's two paintings of Monhegan, dated 1854 and 1858, were the earliest examples in the exhibition "Monhegan: A Century of Art," curated by Christine Bauer Podmaniczky for the William A. Farnsworth Library and Art Museum in Rockland, Maine, during the summer of 1983.

There appear to have been no further visits by artists untl 1875 when William Edward Norton came to stay at the lighthouse. Norton's Ledge was named for him. Then in 1879 or 1880, Milton J. Burns visited Monhegan and subsequently did the illustrations for an article by W.H. Bishop entitled "Fish and Men in the Maine Islands," which was published by *Harper's New Monthly Magazine* in



Fish House and Beach,
by Samuel Peter Rolt Triscott,
(1846-1925), watercolor, 22½ x 15.
Collection the William A. Farnsworth Library
and Art Museum, Rockland, Maine.



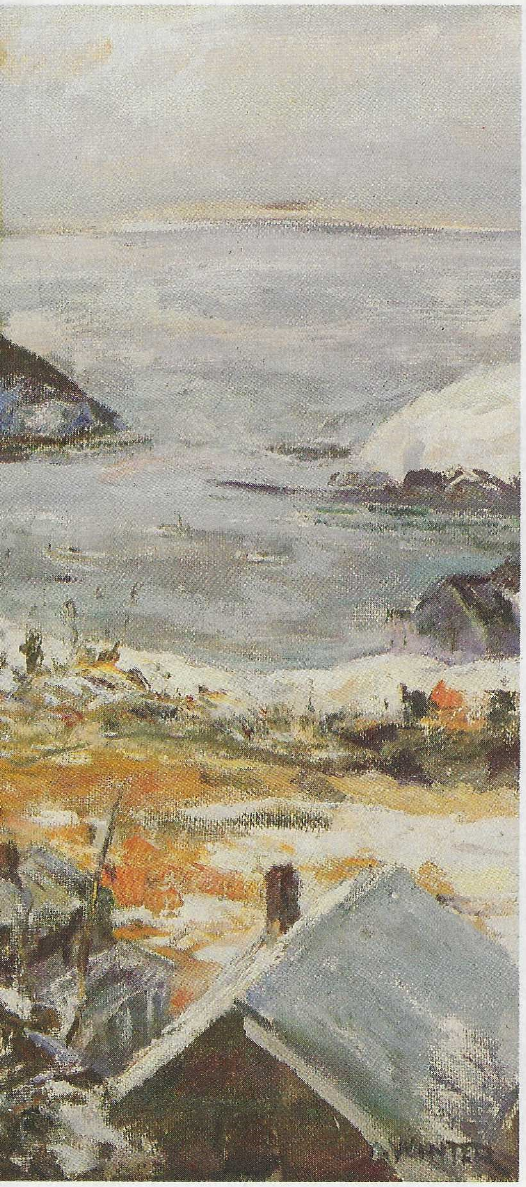


Monhegan Village in Winter, by Andrew Winter, (1892-1958), oil, 20 x 24. Collection the William A. Farnsworth Library and Art Museum, Rockland, Maine.

A view of the harbor and Manana Island beyond.

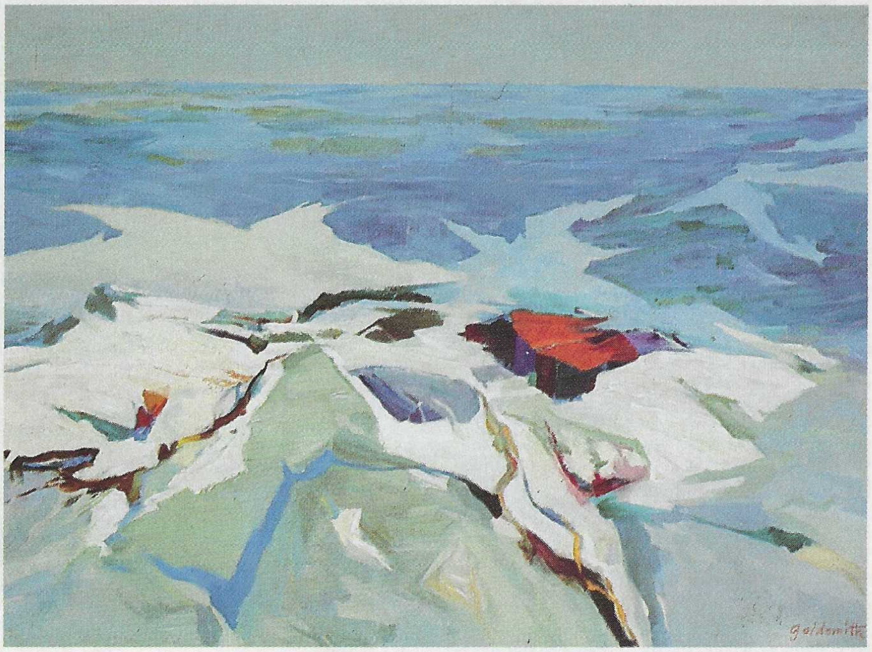
1880. The Bishop article and a later illustrated account by George Wharton Edwards describing his first visit to the island on a mailboat in 1878 or 1879 and published in *Century Magazine* in 1894 communicate the remoteness, the isolation, and the difficulty of island life. Both artists maintained studios there for many years. Burns was a true adventurer. He traveled all his life, beginning with a trip to Newfoundland when he was sixteen, and supported himself by selling illustrated articles.

The style of Burns's and Edwards's wood-engravings, which were influenced by the popular work of Winslow Homer, and stories of the sea appealed to the nineteenth-century taste for drama. At a time when few people traveled far from home and pictorial records were scarce, stories of travel were immensely popular. William Claus, Frank Myrick, and later Frederic Dorr Steele were some



A similar view from Burnt Head.

Below: *View From Burnt Head,* by Lawrence Goldsmith, acrylic, 30 x 40. Collection the artist.



of the other illustrators who capitalized on a strong market for illustrated travelogues. Paintings of surf and storms at sea done on location were also in vogue.

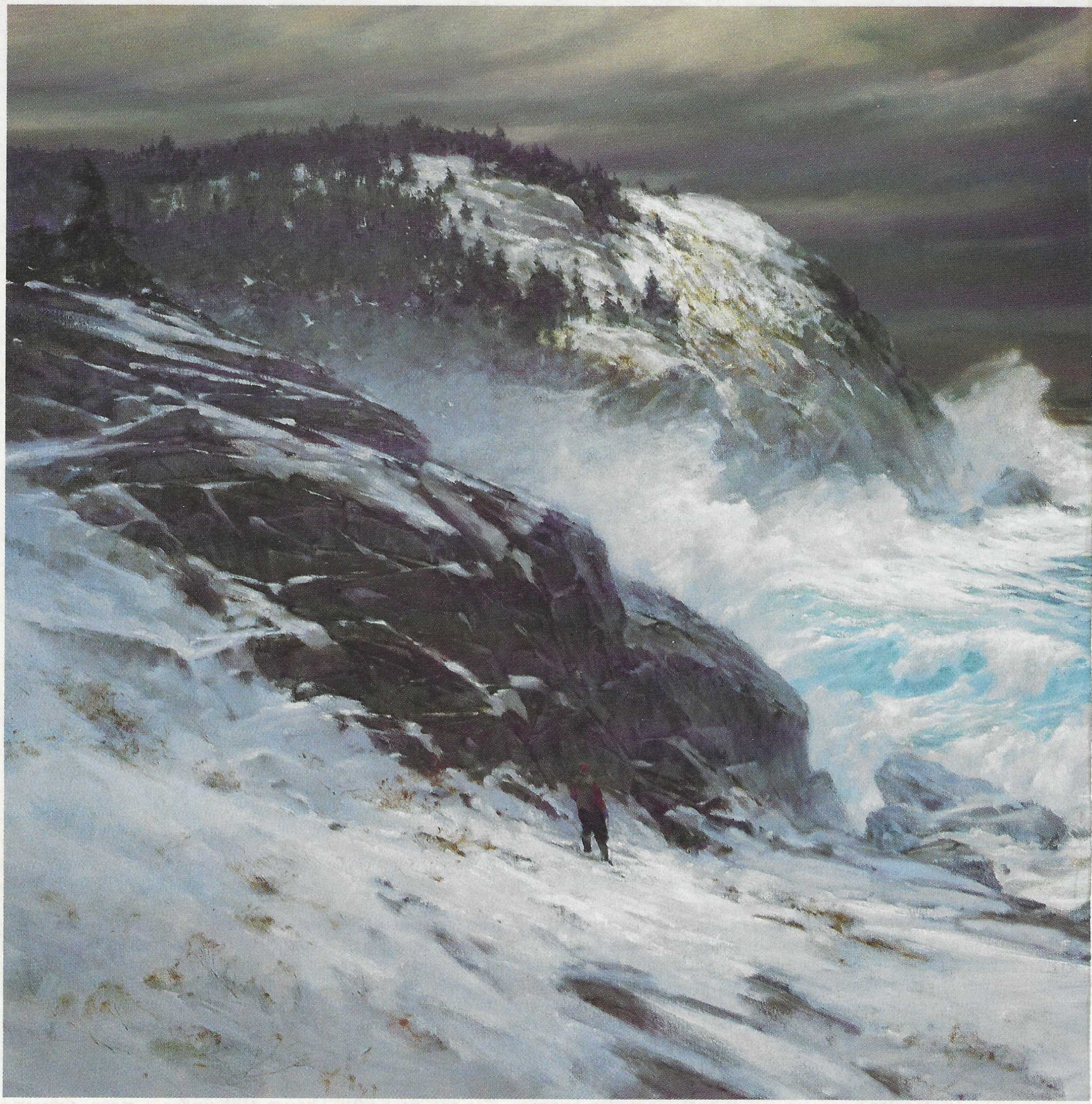
Artists came to Monhegan in increasing numbers around 1888, the year Sarah B. Albee opened the first summer boarding house, and through the 1890s after a regular packet boat service was established. Samuel Peter Rolt Triscott and Alfred Thompson Bricher came in 1891, Sears Gallagher in 1890, Maude Briggs Knowlton, who was curator of the Currier Gallery of Art in Manchester, New Hampshire, in 1895, Alice Sweet in 1896, Eric Hudson and Marshall Johnson in 1899, and Miles Evergood, the father of Philip Evergood, around 1902. William Partridge Burpee of Rockland, Maine, Charles Copeland, Mary Ebert, and the American Impressionist Charles Ebert also came during that ten-year span.

George Everett, who was one of the first artists on Monhegan, managed to buy land, which he later sold to other artists, and by 1903 they began to build houses and studios. Some artists stayed at the Island Inn, a major landmark that has appeared in many paintings, and at Monhegan House. Later, the Trailing Yew became a popular hangout. For the past fifty years, its proprietor, Josephine Day, has been an island institution known for her home-cooked meals and simple hospitality.

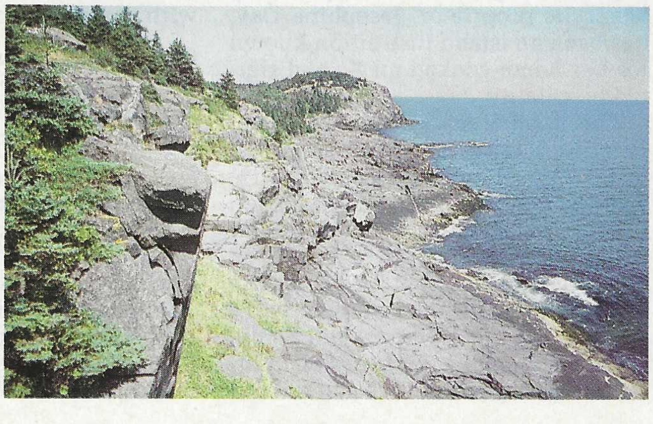
The English watercolorist Samuel Peter Rolt Triscott was the first artist to take up permanent residence. He spent summers on the island for ten years, and in 1902 left a successful career in Boston, built a house on Monhegan, and except for a brief trip to England, spent the last twenty-five years of his life on the island. Something of an enigma and possibly a little out of step with the rest of the artist community, he kept his sophisticated habits. He dressed well, was a good cook, kept a garden and many cats, read a great deal, and of course drew and painted, selling his work to summer visitors. Today, his rare watercolors are highly prized. Triscott died the same morning as John Singer Sargent and was buried on Lighthouse Hill under a stone engraved with a poem which he wrote:

On Lighthouse Hill is his last retreat
A weed-grown grave and a broken stone
East and west at his head and feet
Mark the place where he rests alone

Some of the other artists from that period through the turn of the century were Frederick Judd Waugh and his son Colton Waugh, Warren P. Lombard, Charles Hovey Pepper, Theophile Schneider, Paul Dougherty, Charles Woodbury, Walter Griffin, Cullen Yates, Homer Boss, Woodhull Adams, William Broderick,



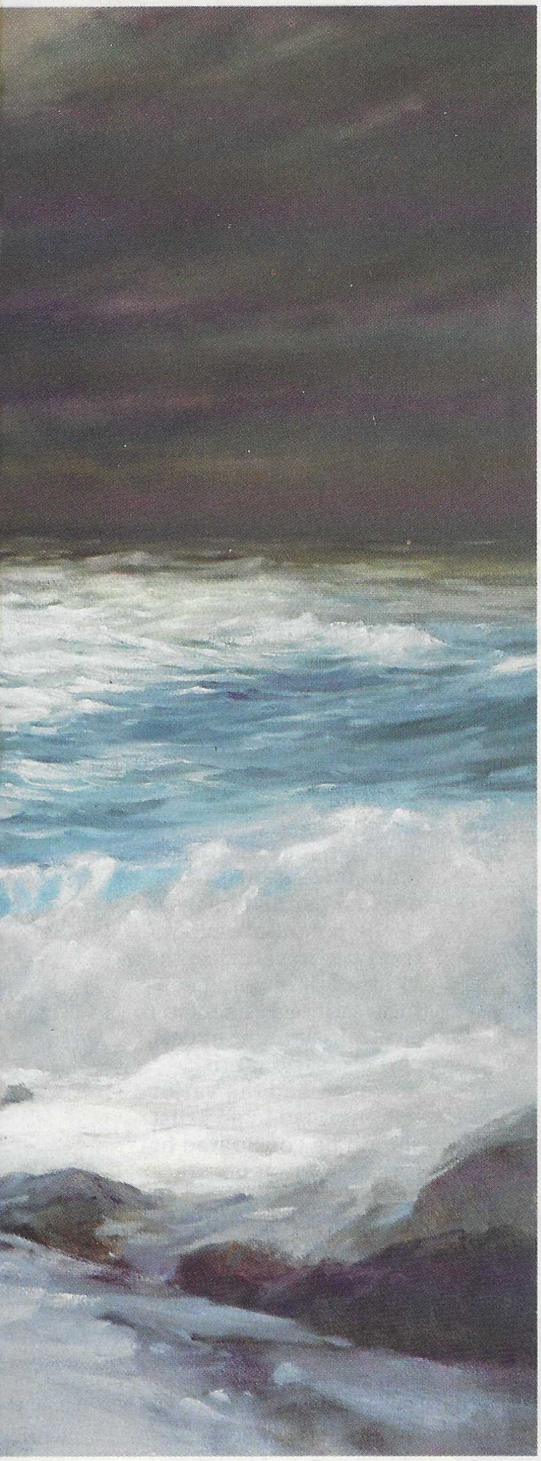
Winter '86, Monhegan, by Don Stone, A.N.A., A.W.S., 1986, oil, 44 x 60. Collection Mr. & Mrs. James Warga.

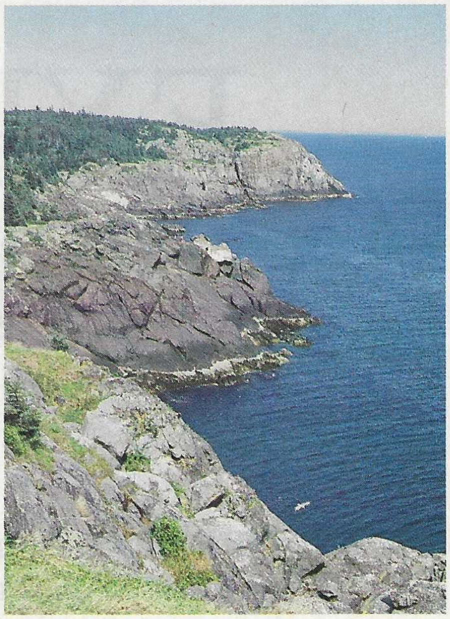


The view looking north from Gull's Rock along the eastern edge of the island.

Frederic W. Ramsdell, William S. Robinson, Robert Van Vorst Sewell, and Chauncey Ryder.

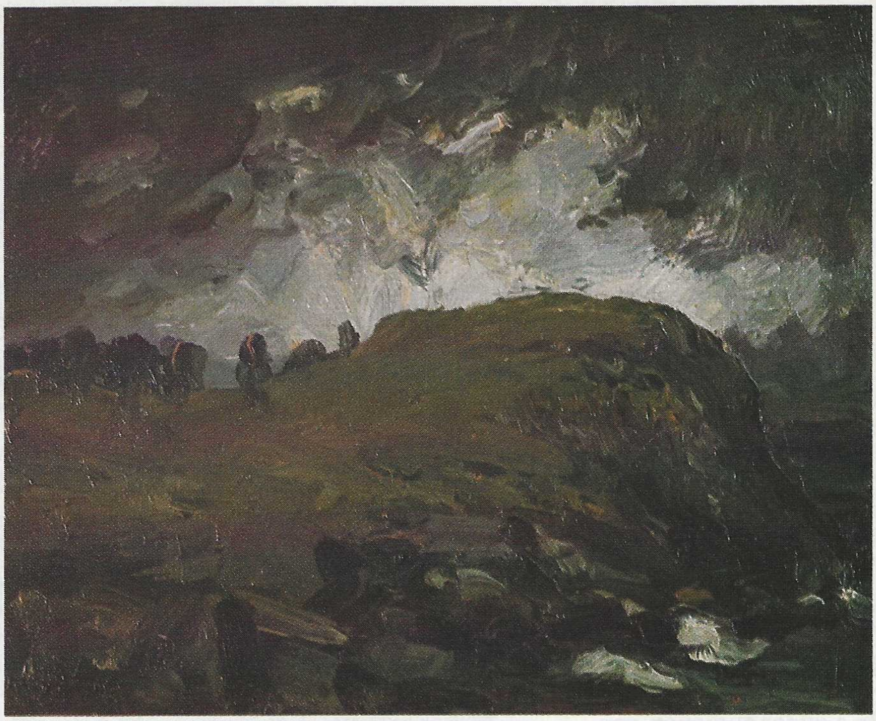
Robert Henri first saw Monhegan in 1903 with his friend Edward Redfield. Although he only visited a few times, Henri was one of the most influential Monhegan artists because so many of his students followed him, among them Rockwell Kent in 1905, George Bellows and Randall Davey in 1911, Josephine Nivison Hopper in 1915, Edward Hopper in 1916, John McPherson in 1908, Sarah McPherson in 1928, and Emil Holzhauer in





Looking north from the top of White Head toward Little White Head and Black Head.

Below: *Breaking Storm: Monhegan,* by Robert Henri, 1903, oil study on panel, 8 x 10. Collection Williams College Museum of Art, Weston Fund, Williamstown, Massachusetts.



1914.

Holzhauer spent many summers on the island through the mid-1950s and at this writing is still alive (in his nineties) and living in Florida. Rockwell Kent's cousin Alice Kent Stoddard came in 1909 and stayed many years. Her portrait paintings of the islanders were exhibited at the Monhegan Museum in the summer of 1984. Her friend Mary Mason came about the same time. At Bellows's suggestion, Leon Kroll came in 1913 and William Hekking in 1921. Hekking spent twenty-nine summers on Monhegan. Another adventurer, he traveled the coast of Labrador for five years to make drawings of the Eskimos.

Monhegan artists from the early years were an exuberant, hardy lot who actively pursued a vigorous life and believed in physical labor. They painted on location in all kinds of weather, hauling their gear over cliffs and rocks. Many of them spent years at sea and were experienced fishermen, sailors, and explorers. No effete salon artists, they took an active part in the life and work of the island. In 1914, they organized an exhibition and participated in the tercentenary celebration marking the three-hundredth anniversary of Captain John Smith's landing on Monhegan.

Rockwell Kent, who lived on Monhegan from 1905 to 1909 and returned for a brief period in the early 1950s, built four houses (the first on the island with indoor plumbing and running water), worked for a well digger, and caught lobsters. Today, one of the houses he built belongs to Jamie Wyeth. His paintings of that

Continued on page 76

EXPANDING YOUR MARKET WITH MULTIPLES

Posters, prints, and reproductions based on paintings can make an artist's work more affordable to a larger audience, increase the number of collectors, and enhance the market for those paintings. However, there are certain risks associated with such publishing ventures.

BY M. STEPHEN DOHERTY

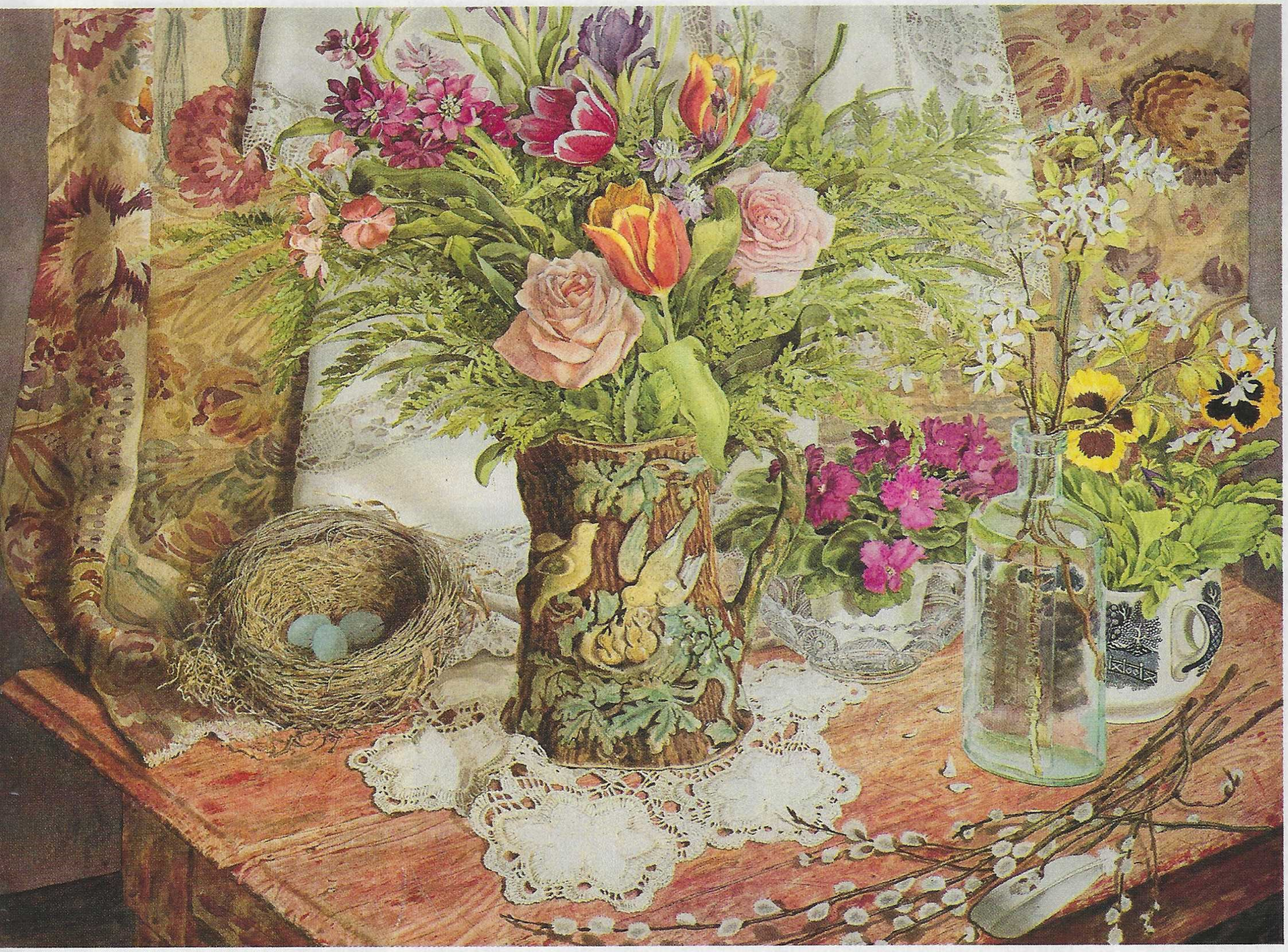
AUDEAN JOHNSON smiles proudly in the photograph to the right because the prints on display have made her one of the most successful artists being represented by a nationwide network of galleries. Each of those prints was created from watercolors executed in her Vermont studio and selected by the staff of Eleanor Ettinger, Inc., the New York City publisher of the original lithographs. The profit and publicity generated by those prints have enhanced every aspect of Johnson's art career.

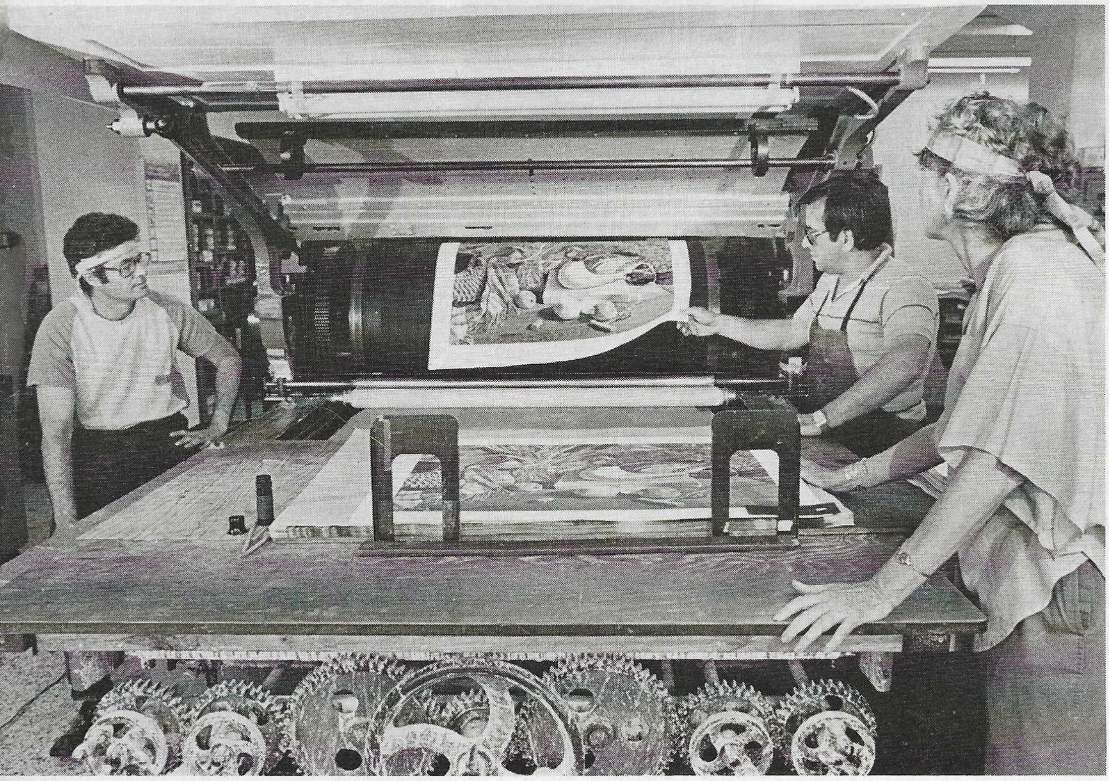
Audean Johnson discovered that by making your name and images known to a wider audience, you can supplement and enhance the sale of original paintings. With the help of people in the business of publishing posters, prints, and limited edition reproductions, an artist can make his or her work more accessible and affordable, increase the number of collectors, and gain wider exposure—all of which may, in turn, build toward the sale of original painted images.

The potential benefits from participating in these kinds of publishing ventures can be connected to a certain amount of cost and professional risk, however, and the various options open to an artist should be considered before commitments are made.

The first and most obvious consideration is the cost of producing quality reproductions or prints based on a painted image. No matter which printing process one employs in making these multiples, there will be a considerable expense for paper, ink, press time, and labor. That cost may seem reasonable when divided by the total number of prints made, but the bottom-line cost of the total publishing venture may become a financial risk the artist cannot afford to assume. That's one of the reasons most artists work with a publisher who has experience in both the creation and financing of such ventures.

M. Stephen Doherty is the editor-in-chief of American Artist.

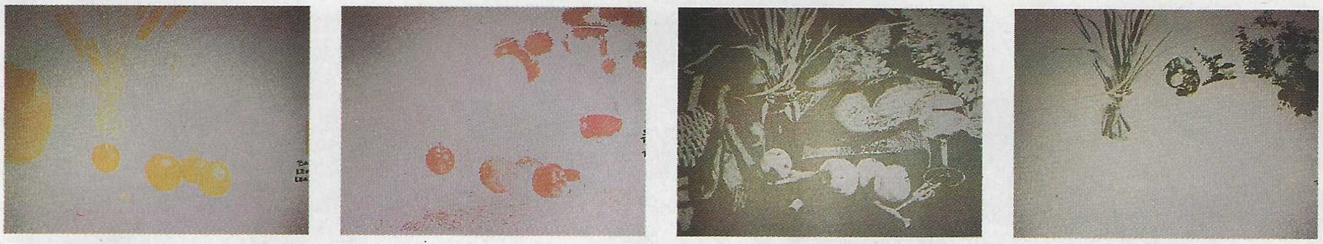




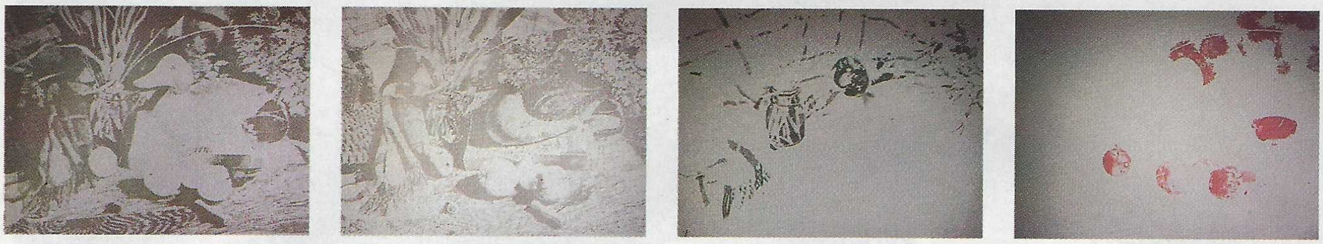
Above: *Spring,* by Audean Johnson, 1986, watercolor, 22 x 30. Private collection. This painting was recently translated into a signed and numbered original lithograph.

Left: Audean Johnson watches as two master printers pull one of her lithographs off the Voirin press at Atelier Ettinger in New York City.

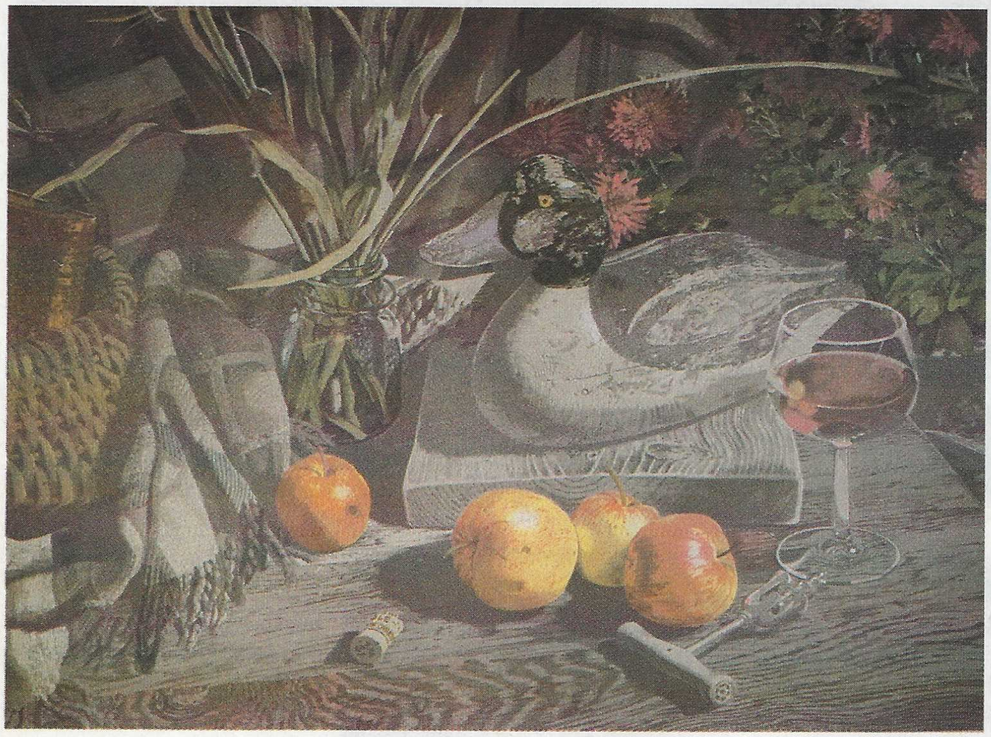
Opposite page: Artist Audean Johnson with three of her lithographs published by Eleanor Ettinger, Inc.



These proofs record the first plates drawn by Audean Johnson.

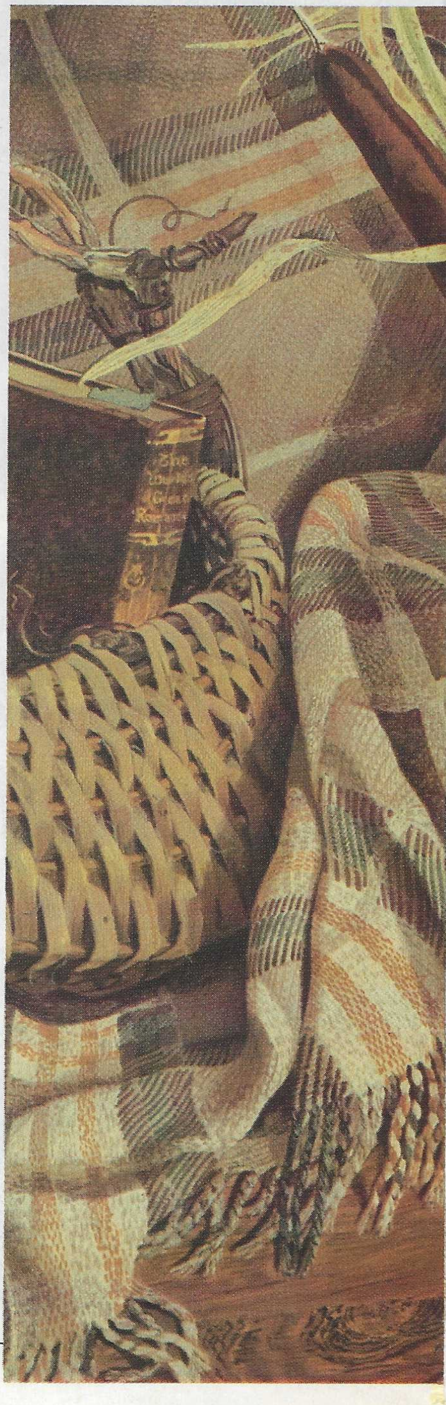


A separate aluminum plate must be drawn for each color printed in the original lithograph.

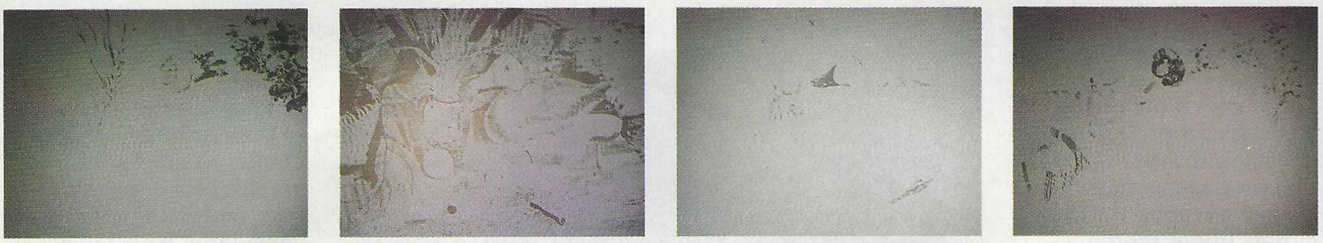


This proof was printed after the first eleven plates were made.

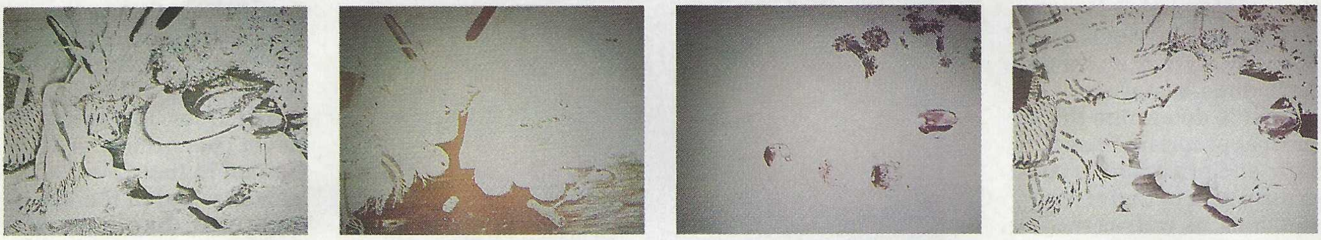
This demonstration shows how complex and labor-intensive the original lithographic printing process can be. It records the development of Audean Johnson's lithograph entitled *A Vintage Season*.



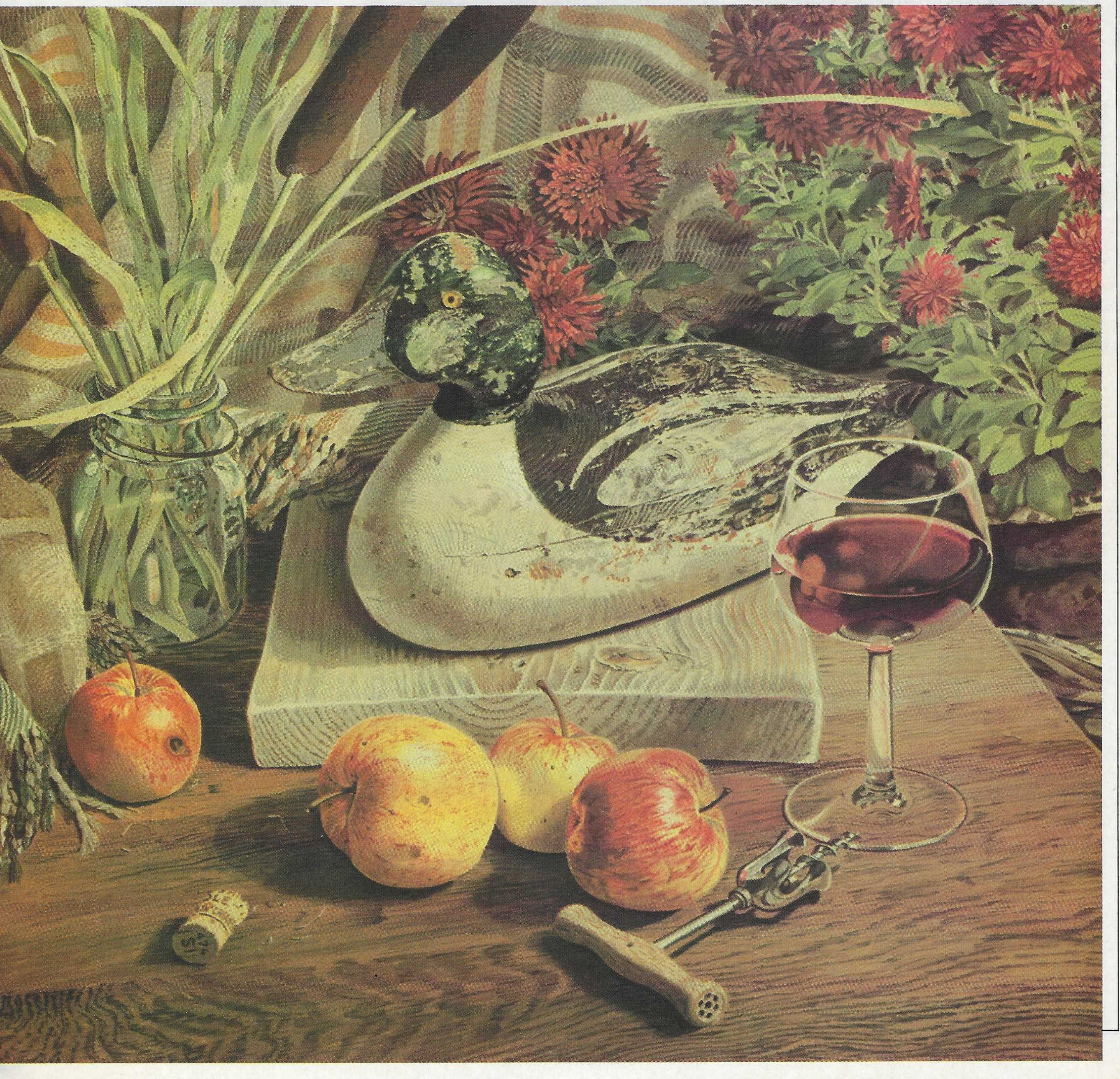
The completed print:
A Vintage Season,
by Audean Johnson,
1986, lithograph, 27 x 34.
Copyright © Eleanor Ettinger, Inc.



After studying the progressive proof, Johnson continues to add colors to her print.



New colors are added until the artist is satisfied with the image.



All photos on the first four pages of this article by James Umphlett. Copyright © 1986 Eleanor Ettinger, Inc.

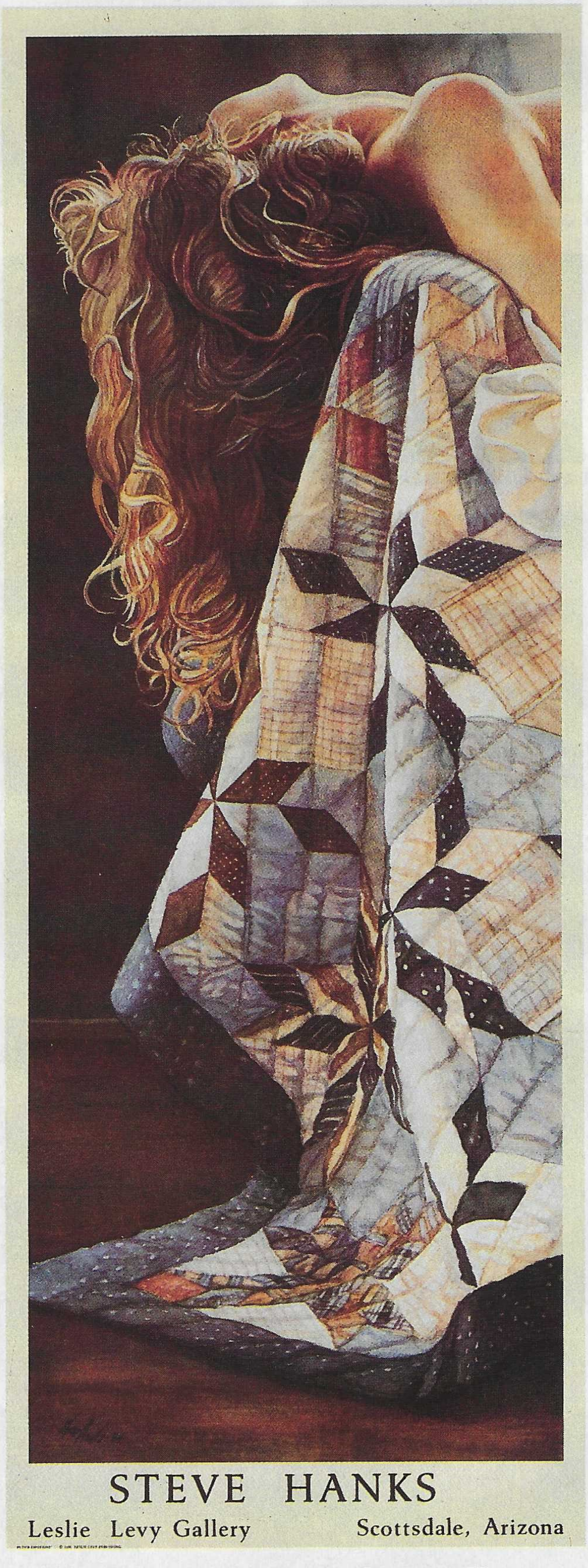
The second and again obvious consideration is the need to identify a market in which the prints, posters, or reproductions can be sold. As obvious as that may seem, many artists have wound up with closets full of reproductions because they failed to establish a plan for marketing their products. At the very least, they should have done enough research to determine the most appropriate image, size, and price for the successful sale of their reproductions, as well as the names of companies that might be inclined to carry such items.

The third potential problem is one that is more difficult to resolve. There are many circumstances under which a publishing venture will not only cost an artist money, but will also damage his or her professional reputation. One must therefore carefully evaluate what is gained and lost by allowing an image to be used in a business in which someone else controls the production, distribution, and/or sales. If collectors start seeing reproductions of your work hanging in fast-food restaurants or printed on matchbox covers, they may decide to stop buying your original paintings. Likewise, if they buy a print for one price and see it offered for half as much somewhere else, they may decide that the artist is cheating them. For an artist, not all publicity and sales opportunities produce positive results.

In order to evaluate the possibilities available to artists, it is useful to explore the ways in which some artists have successfully published prints, posters, or reproductions of their artwork.

PRINTS

The first thing an artist must realize when delving into the business of multiples is that the terminology has become very confused and often misleading. Years ago, one could separate the so-called original fine-art prints from all other multiples according to the printing processes employed. Stone lithographs, etchings, engravings, and relief prints were considered works of art, and all other multiples—particularly those produced with commercial printing equipment—were looked upon as inferior reproductions. But artists are never comfortable being limited in their creative pursuits, and in the 1950s and 1960s, they began to extend the technical and aesthetic boundaries of printmaking. They enlisted the help of printing technicians who took over the increasingly complex technical procedures. The result is that today the old definitions are simply inadequate.

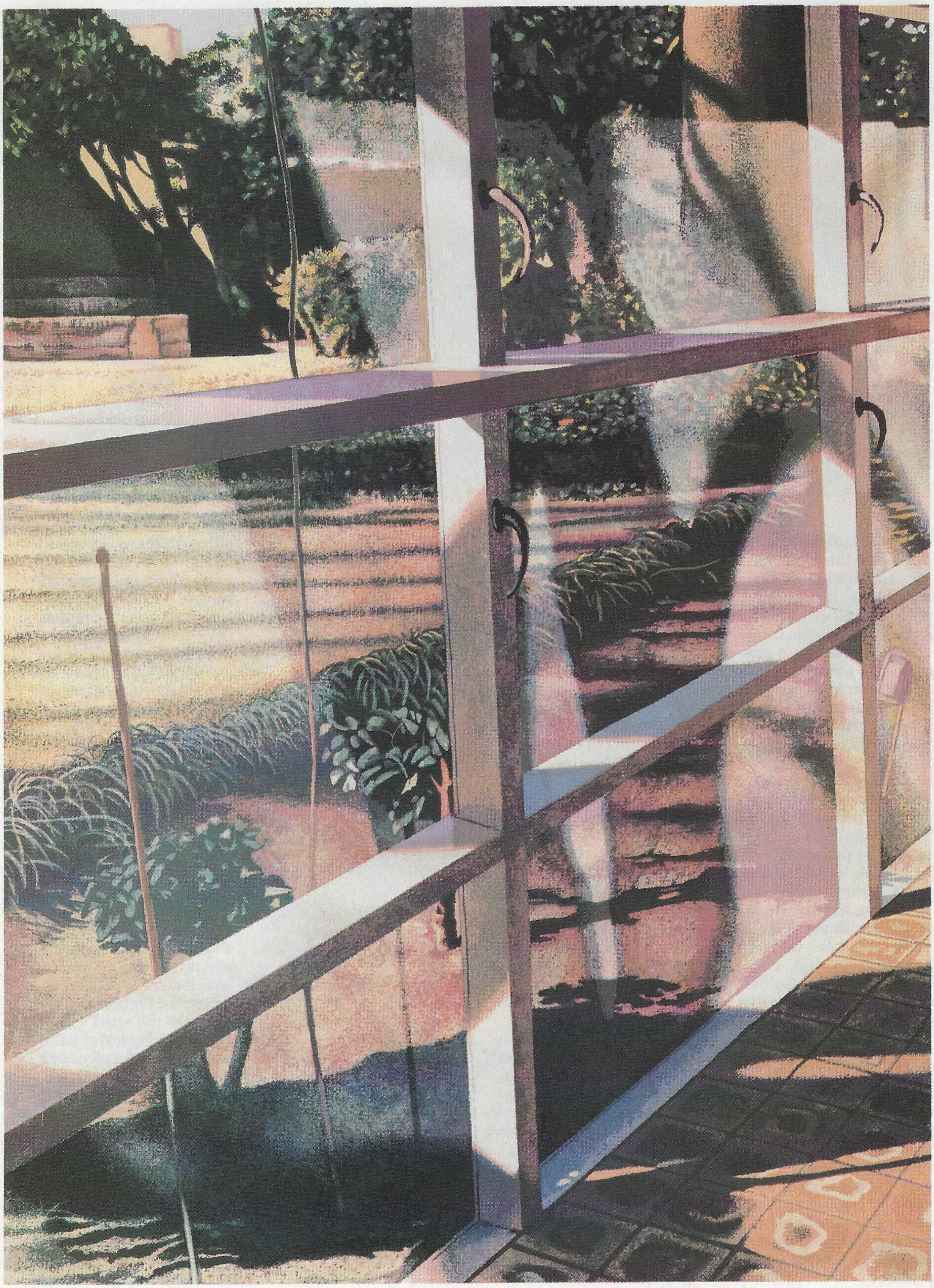


Above: A poster reproducing a watercolor by artist Steve Hanks, published by the Leslie Levy Gallery in Scottsdale, Arizona. The gallery has published such posters and sold them through distribution companies.

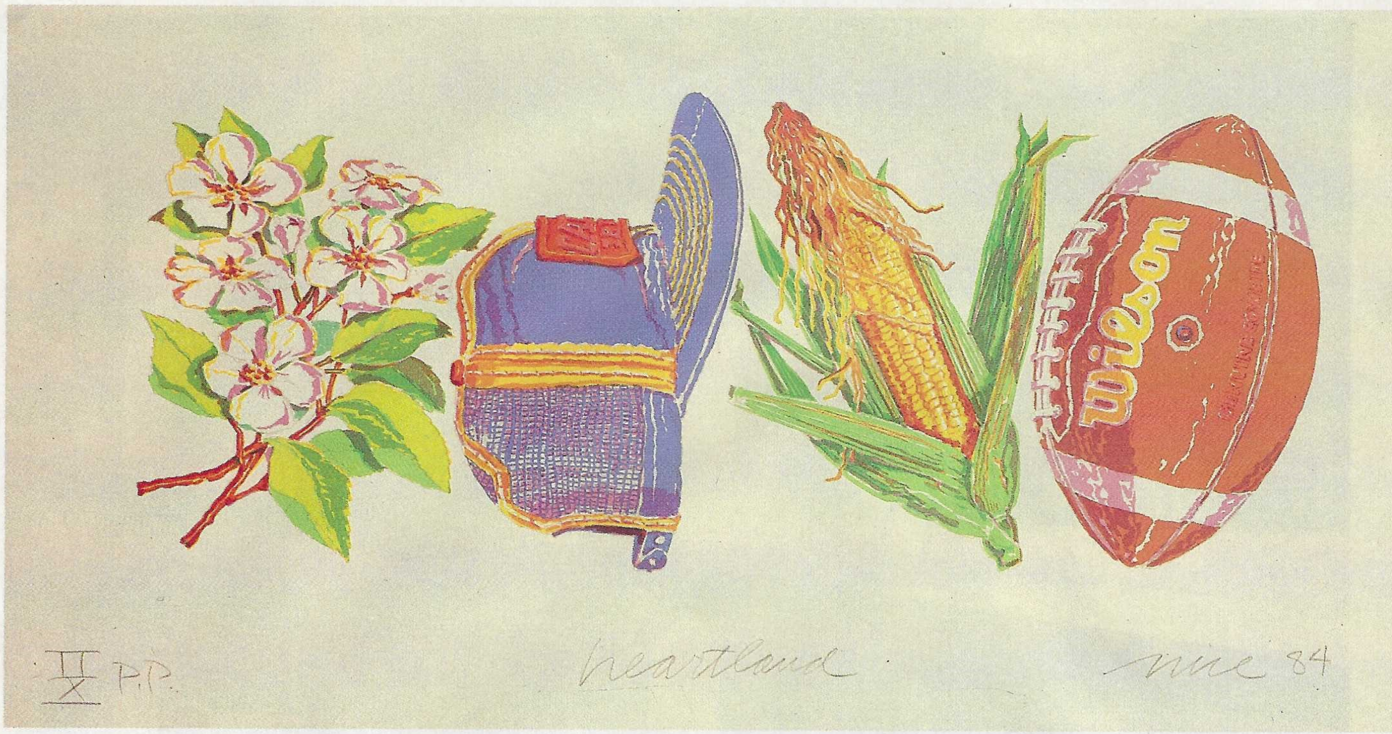
Right: *Breezeway #7*, by Jane E. Goldman, 1986, screen print, 29½ x 21½. Boston artist Jane E. Goldman has produced two screen prints with Stewart & Stewart. Both were based on watercolors.

In spite of these healthy developments, one may encounter resistance to the idea of generating signed prints and reproductions directly from a painting. Most artists agree, however, that as long as they have been in control of the publishing process and are satisfied with the quality of the image, they need not be ashamed or embarrassed to issue prints, posters, or reproductions based on their paintings.

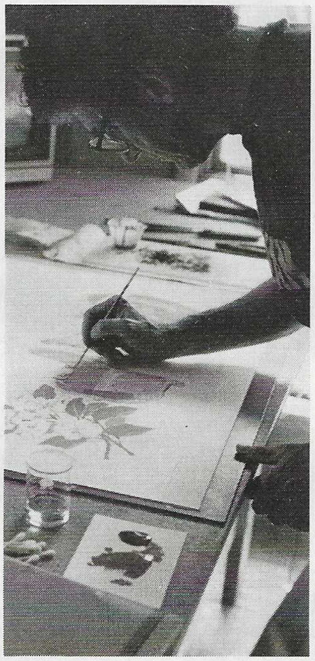
The photographs documenting the development of Audean Johnson's twenty-two-color lithograph *A Vintage Season* indicate how complex and labor-intensive an original lithographic printmaking process can be. The artist used a grease crayon to draw each subtle stroke on an aluminum plate—one plate for each color—totaling twenty-two separate plates. Those plates were then chemically treated and proofed, with the artist having the opportunity to alter both the image and the color. Once a final proof was pulled, the plates were then placed on a Voirin printing press—the same kind of press used by Toulouse-Lautrec



Copyright © Jane E. Goldman.



Heartland, by Don Nice, 1984, screen print, 15 x 29$^{1}/_{2}$. Copyright © Don Nice. New York artist Don Nice, shown in the photograph below, also used one of his watercolors as the basis for a screen print produced at Stewart & Stewart.



over one hundred years ago. Once the artist approved a trial proof, an edition was printed on acid-free paper and presented for her signature.

Screen printing, a process once referred to as silk screen or serigraphic printing, is one of the commercial printing techniques discovered by artists in the 1940s and exploited by Pop artists in the 1960s. Norman Stewart, a partner in Stewart & Stewart atelier, continues to use the process to publish prints with artists who come to his Birmingham, Michigan, facility. He has worked with many well-known painters, including Sondra Freckelton, Don Nice, and Jane E. Goldman. Typically, the artist arrives at the print shop with a finished painting or sketch, which is used as a starting point for the creation of a screen print. Separations for the individual colors are then made by painting opaque ink on sheets of Mylar laid over the painting or master drawing. These "transparent positives" are used to prepare stenciled screens through which the ink is printed.

Although the screen prints produced by Stewart & Stewart are based on paintings, the finished prints are not meant to be exact duplications of those painted images. Rather, the artist makes decisions about the successive applications of ink based on his or her response to what is developing in the print.

Some companies prefer personally to select or invite artists to work with them since they make an investment in the publication of prints. Other shops are available for hire and will produce prints for almost any artist who is able to finance the publication of an edition. Still others will charge only the production costs and then take part of the edition as their profit.

The prints produced by companies such as Stewart & Stewart and Atelier Ettinger retail for prices in the hundreds of dollars, and in some cases for more than one thousand. The price depends on the size of the edition, the size of the image, the reputation of the artist, and the cost of publication.

Prints are usually sold through retail art galleries, although there are some independent sales people who call on museums and private collectors. Consumer and trade conventions have also become links between publishers and buyers, and there are a few galleries that send out catalogs and order forms to generate sales through the mail.

POSTERS

Although posters are traditionally thought of as advertisements for timely events, a large market has developed for posters that usually don't announce a specific exhibition. Most of those are produced as a way of generating profit and promoting an artist and dealer. Typically, a large offset reproduction of one of the artist's more simple and colorful paintings is reproduced above his or her name and the name of the gallery carrying the artwork. It is usually printed by the thousands and retails from $10 to $50, depending on the size and quality of the poster. Sometimes artists will sign a limited number of these posters—often as a way of raising money for a charitable organization;

the price for those autographed copies is higher.

Because an entire industry has developed around posters, one can now locate publishing companies that review slides of artists' work and select images to publish as posters. There are also distributors who buy other companies' posters and resell them to smaller concerns or directly to the public. For instance, a gallery might publish a poster advertising an exhibition and then sell off the extra posters to a distribution company. The gallery might receive $5 for each poster, the distributor would resell them for $10 apiece, and the customer would pay $20.

The question of copyright protection becomes more of a consideration with posters than with prints because it is easier for someone to publish unauthorized or inferior copies of an artist's work. Unless the artist registers the copyright to the image, he or she will find it difficult to recover damages for unauthorized use of the artwork.

REPRODUCTIONS

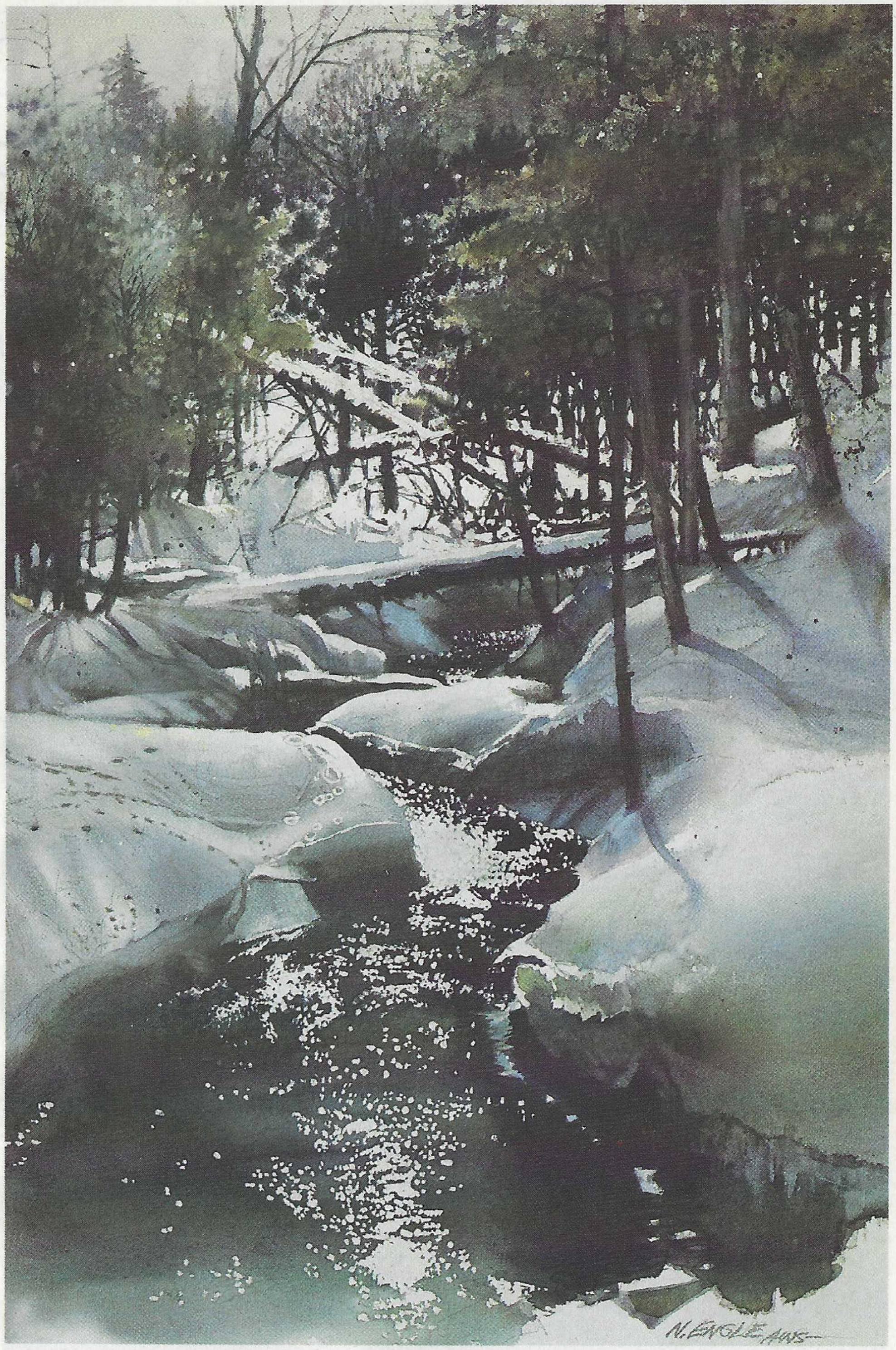
Limited-edition reproductions are something of a cross between traditional fine-art prints and posters. The edition sizes are generally larger than with prints, but smaller than posters, and the prices fall in between those other multiples. In a typical situation, an offset reproduction of a painting is made using high-quality commercial printing equipment, quality paper, and stable inks. The artist signs a limited number of these reproductions and a certificate stating the size of the edition is issued.

Reproductions are usually sold through retail galleries or through direct-mail catalogs, with prices ranging from $25 to $500, depending on the image, the size of the reproduction, the edition size, and the reputation of the artist. Many artists publish their own offset reproductions and sell them at weekend art fairs or through mailing lists and advertisements. Those who specialize in wildlife, sporting, or Western images often advertise their reproductions in magazines specializing in those subject areas.

Once again the question of copyright protection becomes a concern for artists involved in publishing limited reproductions of their artwork. •

* * *

The information presented here is meant to suggest only *some* of the possibilities and problems an artist will encounter when publishing prints, posters, or reproductions based on a painting. Further research into each of these areas would be required.

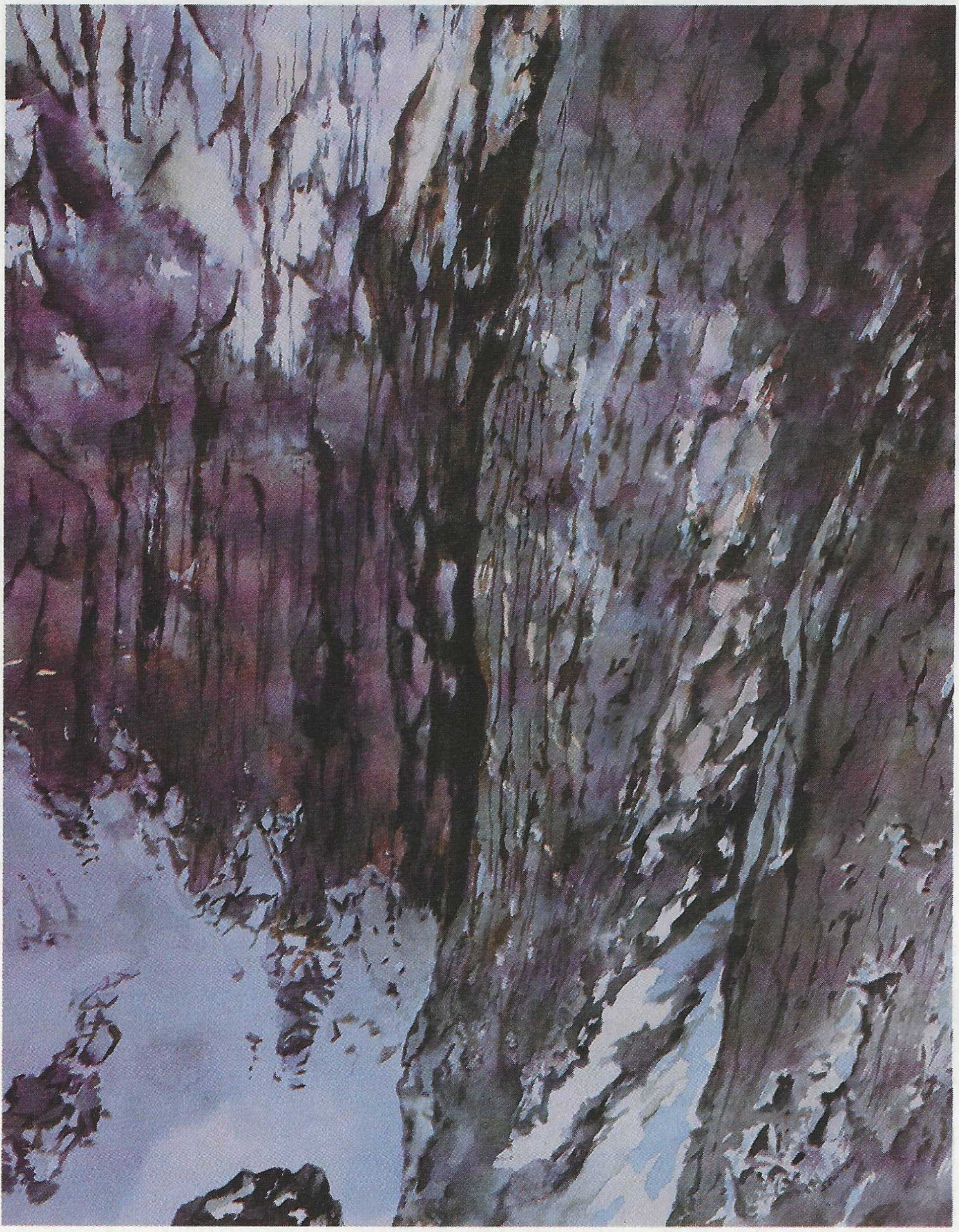


Winter Brook,
by Nita Engle,
1984, watercolor.
Photo courtesy Mill Pond Press, Inc., Venice, Florida.

USING RICE PAPER TO TRANSFER COLOR

These techniques of transferring paint and ink help convey an emotional response to nature.

BY BILL SENTER



Untitled, 1986, watercolor, 26 x 22. Collection the artist.

FOR THE LAST twenty-five years, the inspiration for my paintings has come from trips through the wilderness areas of northern Wyoming.

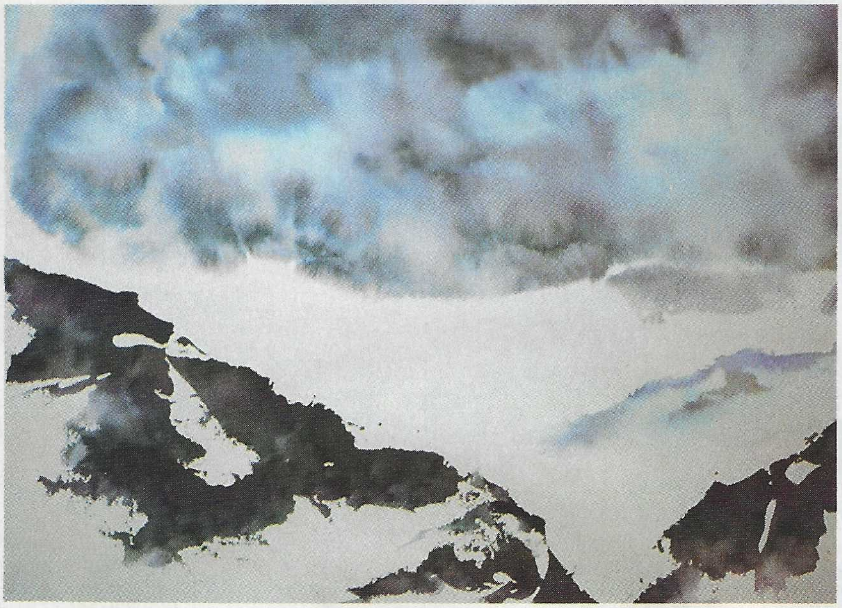
The techniques I have developed in my painting were not invented to be something unique in themselves; what they do is make a more personal statement about my subject. My technique is simply the process I have selected because it best exemplifies the emotional impact nature has upon my life. It is not a gimmick but a method.

The brush is sparingly used in most of my paintings. I usually employ a combination of dyes, watercolor inks, and watercolor paints in a transfer method of painting, using Japanese rice paper as the intermediate tool in delivering a multiplicity of color onto the surface of 300-pound Fabriano watercolor paper. Because there are many grades and qualities of rice paper, some more textural than others, some more absorbent, the outcome of a painting can be dramatically different depending upon the type used. And the nature of the dyes and inks and their sudden mixing often produce an iridescence and transparency that can't be achieved in any other way.

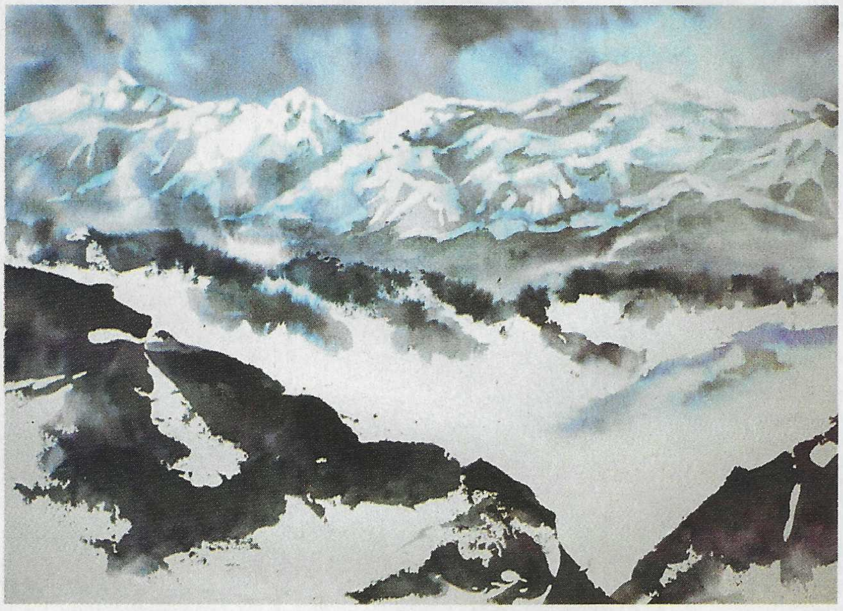
I begin painting by laying down several layers of

Photos of artwork by Greg Harrison, Springfield, Missouri

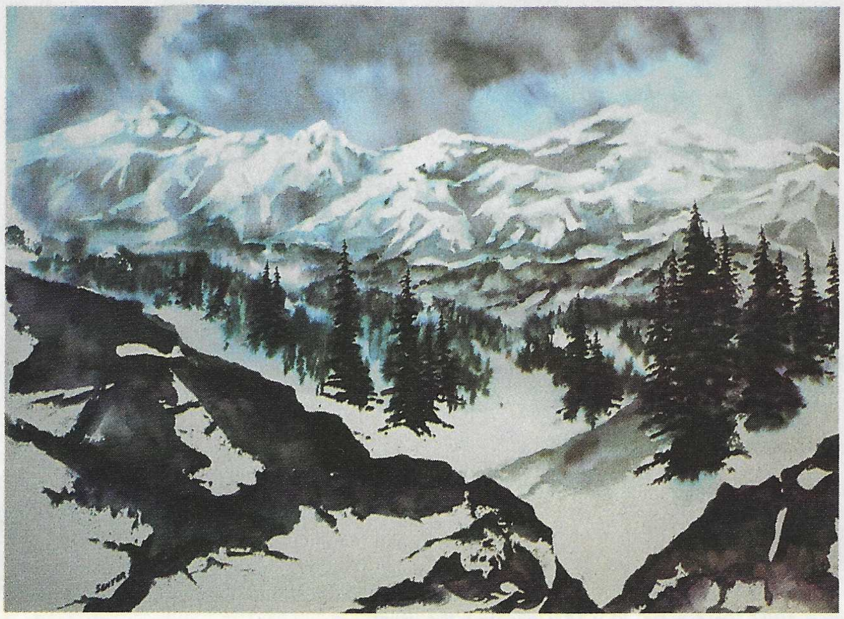
DEMONSTRATION



Step 1: Dye marker color was allowed to bleed through a sheet of rice paper along the top of damp, 300-pound hot-pressed Fabriano watercolor paper. Next, after the paper was allowed to dry, the same technique was used to suggest the rock formations.



Step 2. Bleaching agent was used to remove color where I wanted to suggest the mountain range. Then the area of paper below those mountains was dampened and a scrap of dye-soaked rice paper was placed in that area in a way that created the pattern of distant trees.



Step 3. The middle band of trees was then painted in with watercolor paint using a sable brush.

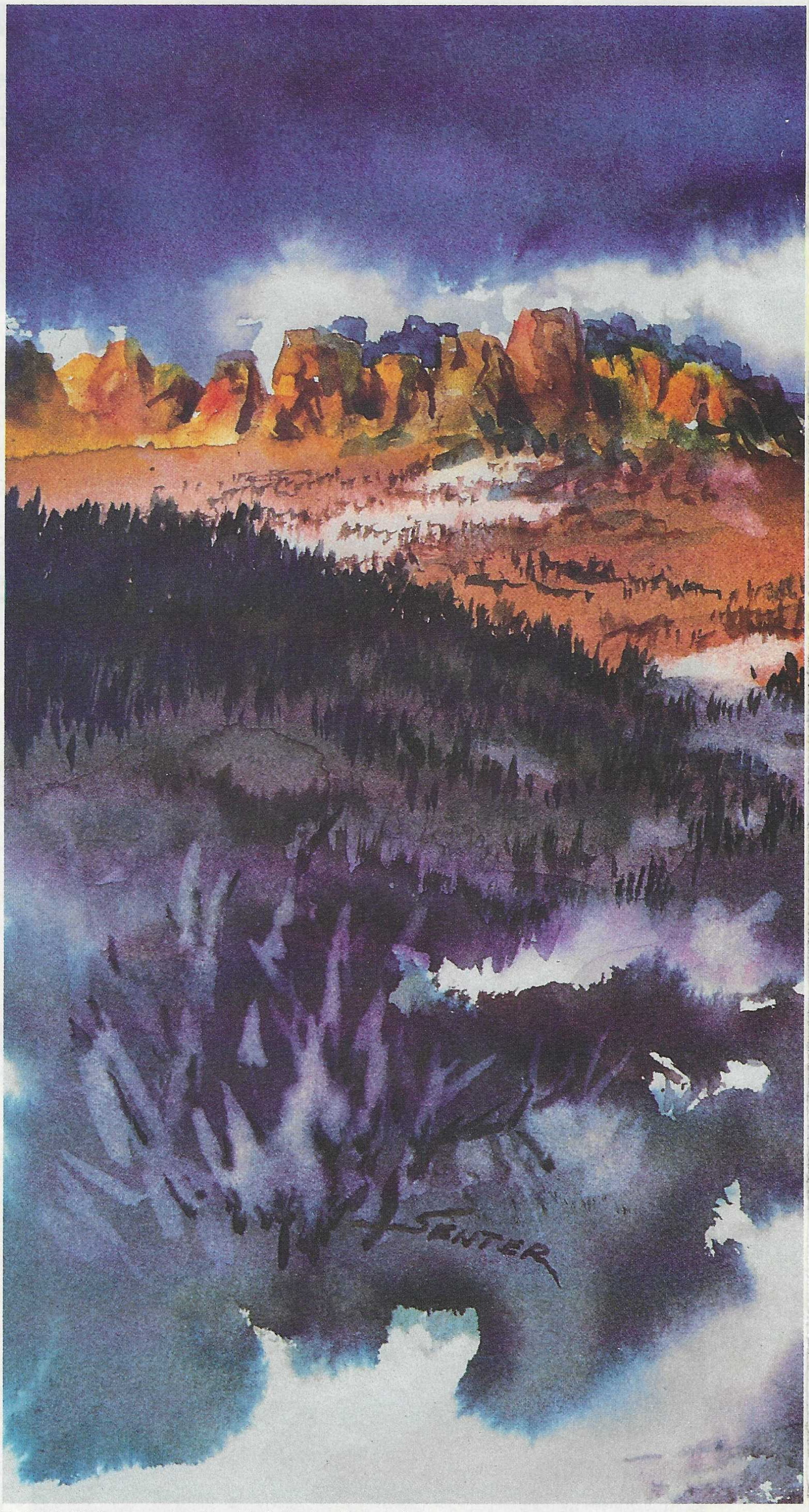
The completed painting:
Untitled,
1986, watercolor, 18 x 20.
Collection the artist.

color from dye markers or watercolor inks on sheets and scraps of rice paper. Close attention must be paid to the actual hues placed on top of one another since after several colors are added, the paper becomes dark and it is difficult to distinguish the individual colors. I then place the rice paper on top of a moistened sheet of watercolor paper and apply water to the rice paper. Upon contact with the damp paper, the color is diffused in all directions.

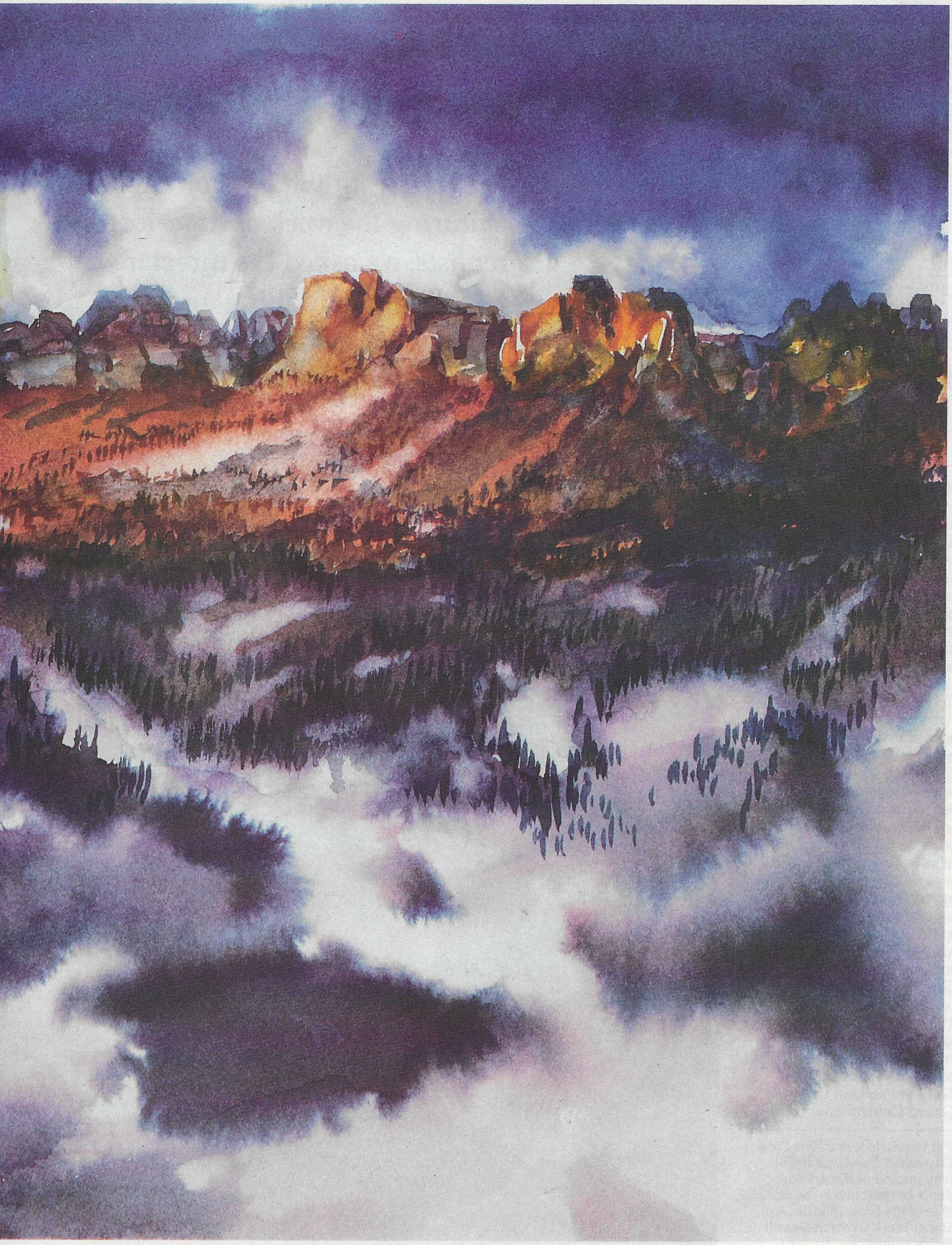
If I want to lighten the value of a portion of the color or to literally change the intensity of the color, I add a weak bleaching agent to the area that is to be affected.

After allowing the initial color washes to dry, I can add other landscape details by using color-saturated pieces of rice paper as brushes. Placing these moistened bits of paper on the dry watercolor paper produces sharp images that appear frontal; placing them on newly dampened areas produces a diffused effect that recedes in space. There are occasions when the entire painting is produced by applying color scraps to a dry surface to give the effect of jagged protuberances that read as rocks or trees or cliffs. Keep in mind that the application of color in this transfer method is often final, with no alterations possible, and that timing in applying moisture to both paper surfaces is of utmost importance.

When the media of dye, ink, and watercolor are properly used together, their individual strengths will complement one another and the result will be a strong expression. This way of laying down color lends itself to every aspect of landscape painting: subsurface water, surface water, land mass, vegetation, and sky. You shouldn't expect immediate success, however, because there are many variables to overcome. •



Untitled, 1986, watercolor, 11 x 14. Collection the artist.



Representing Realist Artists

In this our fiftieth year of featuring the work of American realists, we asked the directors of galleries exhibiting and selling this kind of artwork to offer their advice.

BY PAT VAN GELDER

HOW DO AMERICAN art galleries specializing in realist art select their artists, describe their most successful artists, and advise aspiring artists about how to approach and work with galleries? And what are some of their pet peeves about artists who exhibit or want to exhibit with them? These were among the questions *American Artist* asked directors of well-known art galleries across the country.

The answers from a wide range of galleries responding from New York to California varied widely, but in the matter of selecting artists, there was nearly universal agreement that the successful artist must possess a distinctive and individual style. James Cox, director of New York City's Grand Central Art Galleries, which was founded in 1922 by John Singer Sargent and has been promoting realist painters and sculptors for more than sixty years, says that Grand Central now repre-

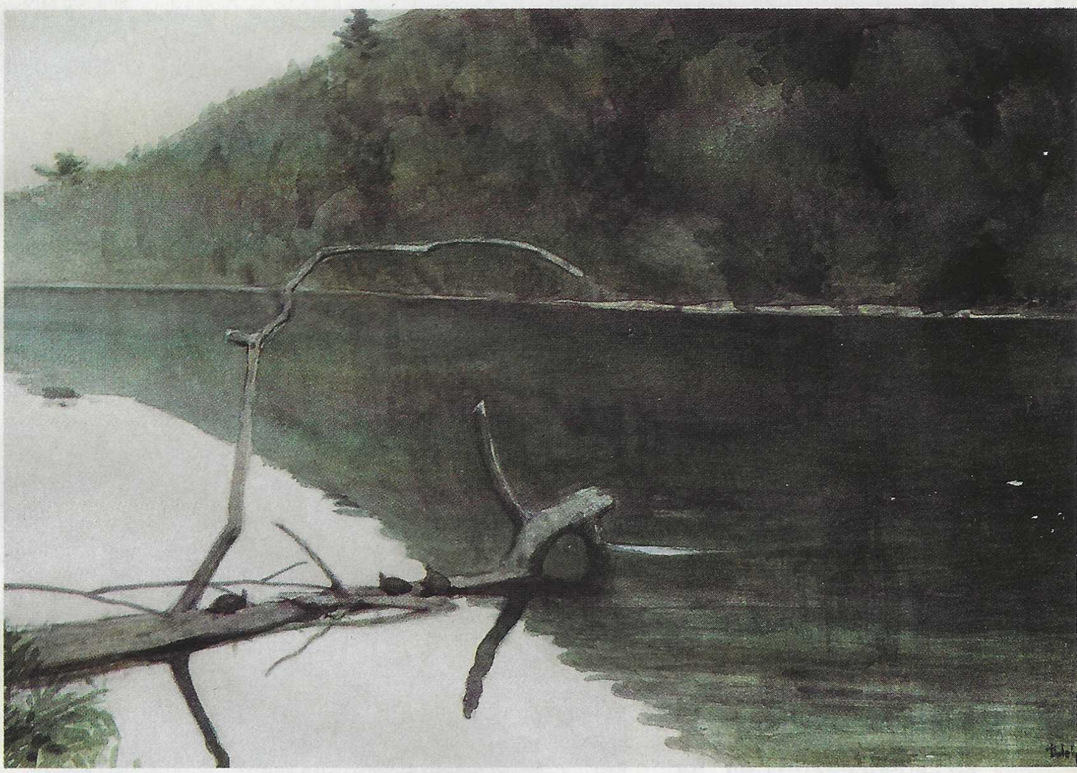
Pat Van Gelder is a New York City-based free-lance writer who studied at the Art Students League. She is the author of the book Wildlife Artists at Work *(Watson-Guptill Publications).*

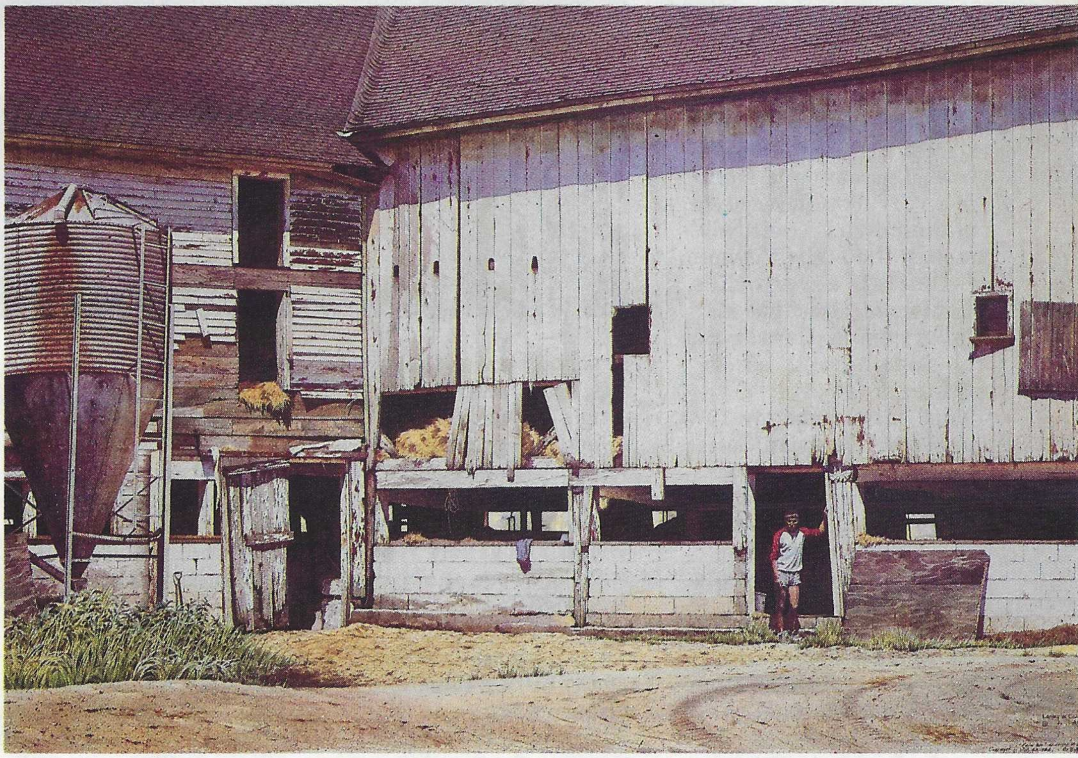
sents seventy-five living artists as well as deceased American artists dating from 1880 to the World War II period.

He describes what he considers to be a successful artist as "having a distinctive style. Visitors can usually recognize a Richard Mayhew, Charles Pfahl, or Thomas Aquinas Daly from across a room." Gerold Wunderlich of Wunderlich & Company on East 57th Street in New York City puts it this way: "All the artists I represent have a commitment to themselves. I look for an individual, unique, and dependable style and direction." This prestigious gallery represents the works of artists Richard Maury, Richard Davis, Allen Blagden, Daniel Graves, John Stebart, Mark Dassoulas, and Ben Long, as well as master paintings by nineteenth- and early twentieth-century deceased artists.

Still another top New York City gallery owner, Allan Frumkin, who exhibits contemporary American art, including American realists and, to quote him, "California fantasists, expressionists, eccentrics, and mid-America artists from Texas and the Midwest," says, "We have always looked for artists who run against the current grain and we have looked outside of New York City. We are continually searching for new artists." His current roster of artists has been with his gallery for many years and they have become established with him. Jack Beal, William Beckman, Joan Brown, Frederic Amat, Robert Arneson, Robert Barnes, and Roy DeForest are among the fifteen "regulars" at the Allan Frumkin Gallery, which has been in business since 1952.

Near the Frumkin Gallery on New York City's famed 57th Street is the Sherry French Gallery whose artists are characterized by Sherry French





Opposite page:
WUNDERLICH & CO.,
NEW YORK, NEW YORK.
Still Life With Violet and Onions,
by Mark Dassoulas,
1986, oil, 20 x 18.

Top:
GRAND CENTRAL
ART GALLERIES,
NEW YORK, NEW YORK.
Painted Turtles,
by Thomas Aquinas Daly,
watercolor, 8 x 11⅝.

Above:
FRANCESCA ANDERSON
GALLERY, BOSTON,
MASSACHUSETTS.
Farm Boy,
by Loring W. Coleman,
watercolor, 37 x 49¾.

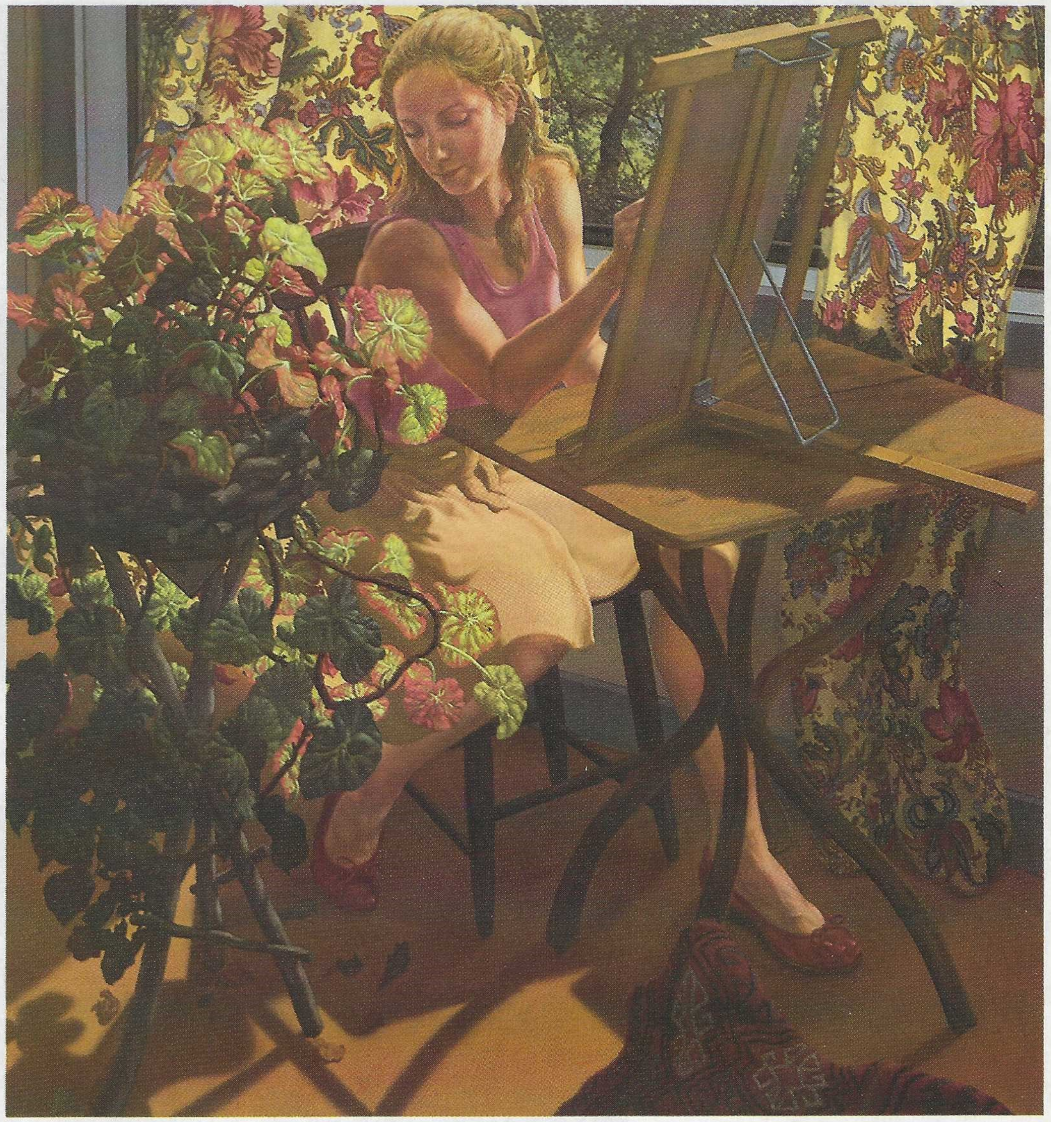
as painters who "have heightened the psychological and emotional aspects of their chosen subjects." Among the twenty artists represented here are established painters such as Robert Birmelin, Jerome Witkin, Peter Poskas, and Robert Jordan. Among her "up-and-coming talents," French lists Dana Van Horn, Dean Hartung, Jeanne Duval, and Amy Weiskopf.

Artists' work concerned with "power, beauty, and mystery" is the way Joan Ankrum describes the direction of her Los Angeles gallery, the Ankrum Gallery, established in 1960. Occupying its own building, the gallery exhibits the work of an established group of artists as well as occasionally showing the work of emerging artists, all chosen by Ankrum "for their individual quality rather than for the pursuance of a particular trend."

Agreeing that the "most successful artists make a strong, highly individualized statement and work in a very distinctive style of their own," Louis Newman of the Louis Newman Galleries in Beverly Hills, California, adds that his gallery emphasizes "quality, empathy, and human values in the art it selects." Established in 1974, the Louis Newman Galleries began with only two artists and added to its roster "very selectively and at a slow rate over the years." It now represents a variety of artists, including sculptor Doug Hyde, printmaker Peter Milton, and watercolorists Katherine Chang Liu and Lee Weiss. It also represents several ceramic artists.

Marian Locks of the Marian Locks Gallery in Philadelphia, Pennsylvania, selects her artists from among "the best in the area," including major art schools such as the Philadelphia College of Art and the Pennsylvania Academy of Fine Arts. "The best painters now coming out of schools are realist artists," says this director of a twenty-year-old established and respected gallery, which has sent many of its "discoveries" on to major New York City galleries. The gallery represents between thirty and forty artists at any given time, including John Moore, Jimmy Lueders, Diane Burko, Elizabeth Osborne, Judy and Doug Alderfer, and Kurt Salmonson. Some are "impressionists and many do landscapes, figures, and still lifes, or figures in a landscape, like Edith Neff," says Locks, who always takes special pains to encourage new and talented young artists, giving new-talent shows once a week to introduce them to the gallery and its clientele. With two thousand square feet of space in the middle of Philadelphia, this gallery has become a center for serious art activity not only for the city, but for the region as well.

Another regional gallery is the small Francesca Anderson Gallery in Boston, Massachusetts, where Anderson specializes in contemporary American realism by artists from the Northeast. The gallery also represents fifteen portrait painters from the area and handles both an established group of artists as well as a variety of occasional exhibitors. "Our most successful artists are those based in New England," she says, "who paint the New England landscape and seascape. Currently, we have found



ALLAN FRUMKIN GALLERY, NEW YORK, NEW YORK.
Annie Wilfer Painting, by Jack Beal, 1983, oil, 54 x 50.

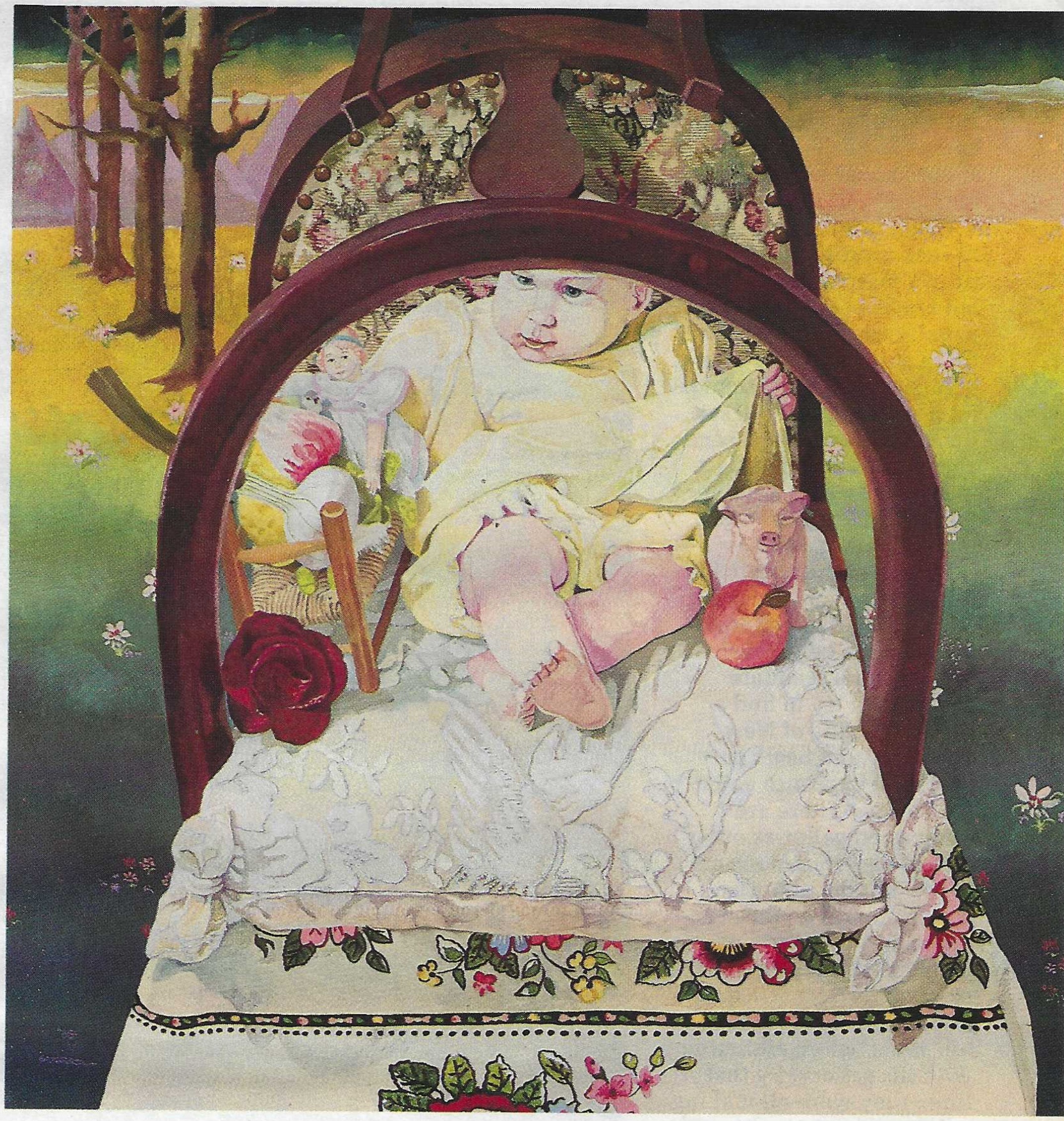
watercolor is the most popular medium and the style varies from the tight, precise New England barn and farmhouse to the loose, painterly still life."

Nearly all art galleries are swamped with applicants for affiliation and all agree that the artist who does some homework will succeed best by querying only those galleries whose current artists seem to reflect a direction similar to the applicant's own style. "There should be some strong basis for an artist to believe that he or she will fit in before the artist makes an approach. An artist should believe that his or her work will suit the 'look' of the gallery and complement the artists already showing there—perhaps even filling a gap," says James Cox. Sherry French advises, "Only contact those galleries that represent work that is similar to yours and who have a policy of reviewing new artists' work. Always inquire about a gallery's policy and follow its procedure. At my gallery, we review work through slides (twelve to twenty in a slide sleeve) and a biography, sent with a self-addressed stamped envelope. We will then write back with our suggestions as to how to proceed."

Gerold Wunderlich suggests that artists either mail or deliver slides in person, but cautions that only about fifty percent of the artists who walk in with slides will be seen. "We try to return slides the same day," he says and adds that only one of his current roster of artists, Richard Davis, actually was accepted for representation after "just walking into the gallery one day." Most of the other artists were referred to him by other dealers or by experts of one kind or another. In general, Wunderlich says an artist who is ready to exhibit in a major New York City gallery has been a full-time professional artist for several years whose work has been selling for an average of $5,000 a painting. He adds that all 57th Street gallery owners are paying between $20,000 and $40,000 a month for overhead costs such as rent, advertising, printing, mailing, and staff salaries, so they can afford to represent only those artists whose prices are established at a relatively high level.

James Cox also is amenable to an artist's bringing in work in person to the gallery: "I do not mind it when artists come to our gallery unannounced with a few current, original pieces of art (manageable in size) to show us, as long as they realize that they take their own chances on the staff's available time to view and discuss their work. An artist must realize that it takes a professional dealer very little time to view and be able to react to artwork. The artist should be prepared to spend as little as five or ten minutes with a dealer on the first visit."

All of the other galleries who responded to the query replied that they prefer artists to mail sleeves of slides along with a biography that includes a complete background: education, history of exhibitions, awards, and, in the case of James Cox, something about their prices. In some instances, the gallery suggested that the artist write for an appointment to bring in slides and original work. As William Van



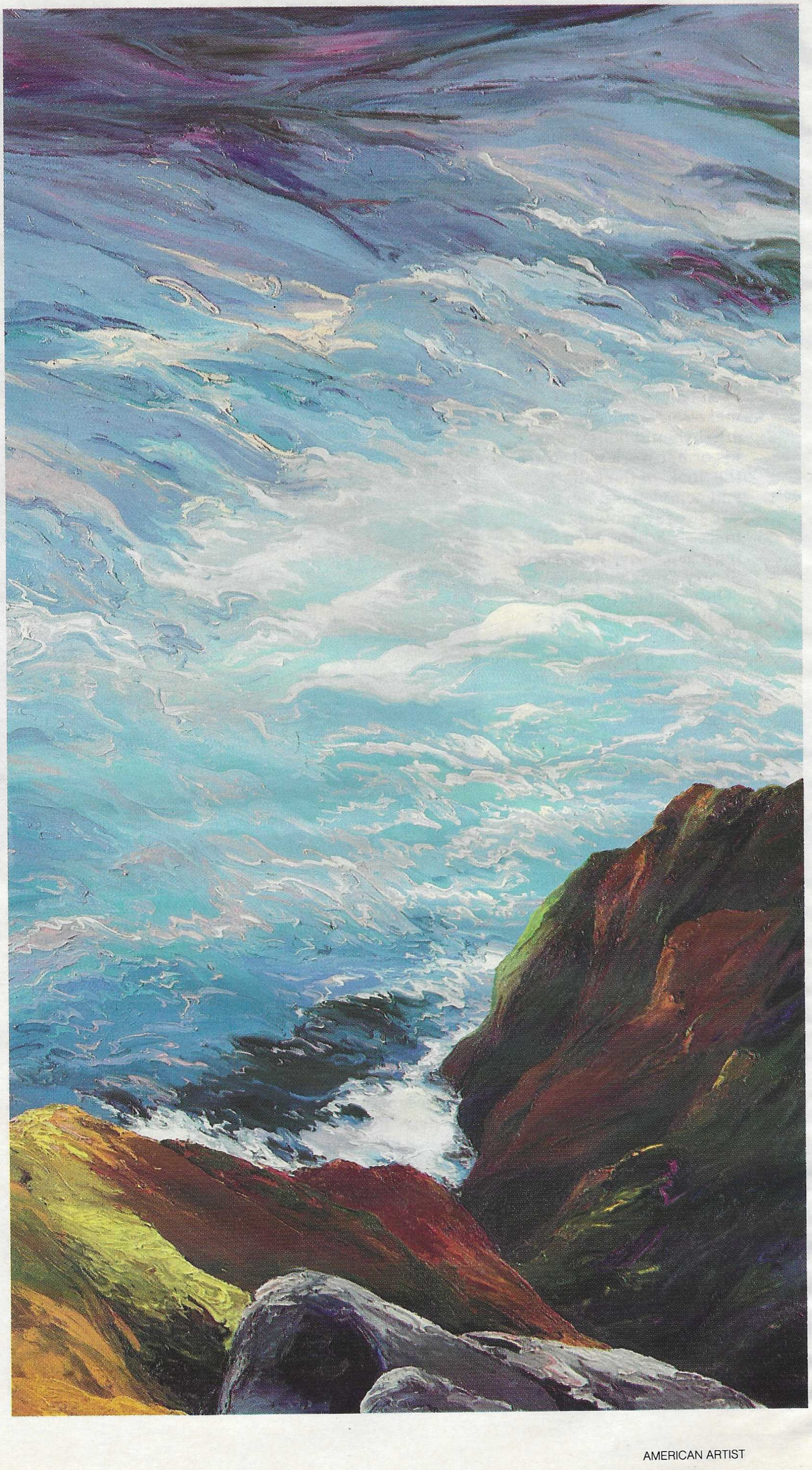
JOAN ANKRUM
GALLERY,
LOS ANGELES, CALIFORNIA.
The Fairy Tale,
by Morris Broderson,
1985, oil, 36 x 36.

Straaten of the Van Straaten Gallery in Chicago puts it, "Be direct, professional, and show your best work. An appointment is helpful and a good selection of slides should be available."

When is an artist ready to seek representation from a major gallery? Marian Locks believes that it usually takes between three and four years after graduating from art school for a working artist to set up suitable working space and routines, including a means of making a living, while preparing for a gallery affiliation.

Before attempting to affiliate with a major New York City gallery, Gerold Wunderlich believes that an art school graduate should first try to find a gallery outside of New York City and begin getting local exposure and a following. "There are many good galleries outside of big cities, such as in the affluent suburbs, which should be the starting point," Wunderlich points out. He says that most of his own artists had been showing for at least ten years before affiliating with his gallery. By that time, they were all making a living as artists, although most of them are now in their thirties or forties. Joan Ankrum believes that "an artist shouldn't even submit work until he or she has had at least seven years of independent study after a formal education in art."

Once an artist becomes affiliated with a gallery, what advice would you give him or her about working with the gallery? In answer to that question, Jerry Eisley, whose Foxhall Gallery in Washington, DC, features young contemporary realist and abstract artists, says, "Build up a trust relationship. Galleries are there to help artists and the artist should try to be as professional as possible. Slides should all be labeled with dimensions and titles, an

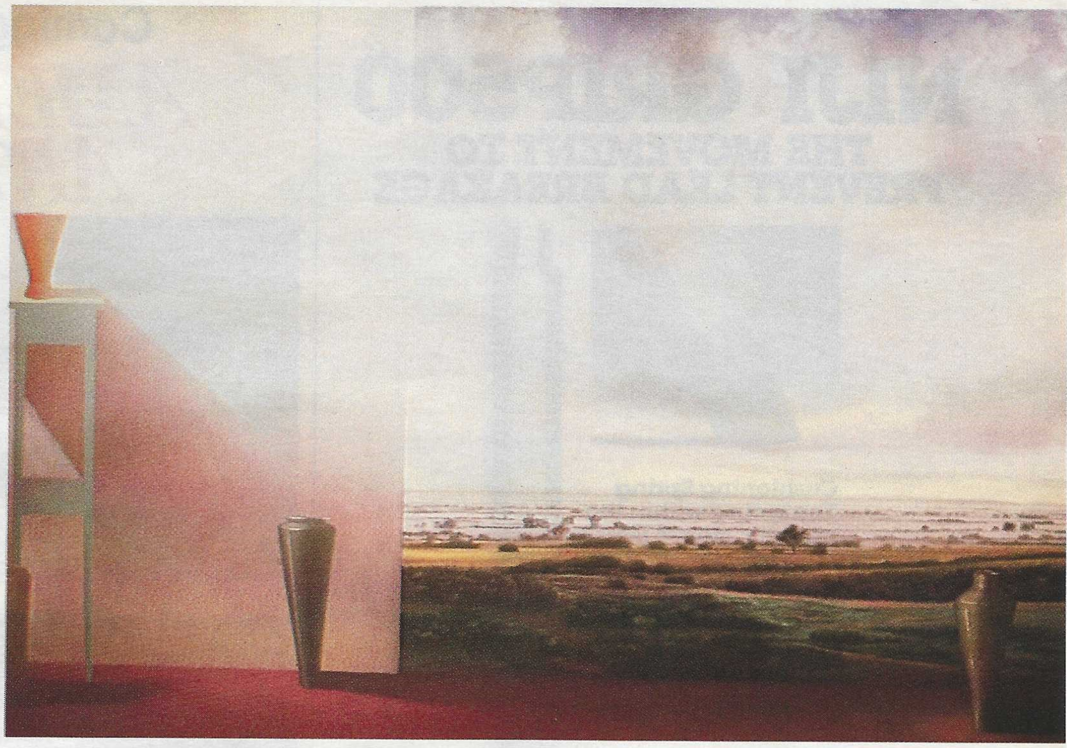


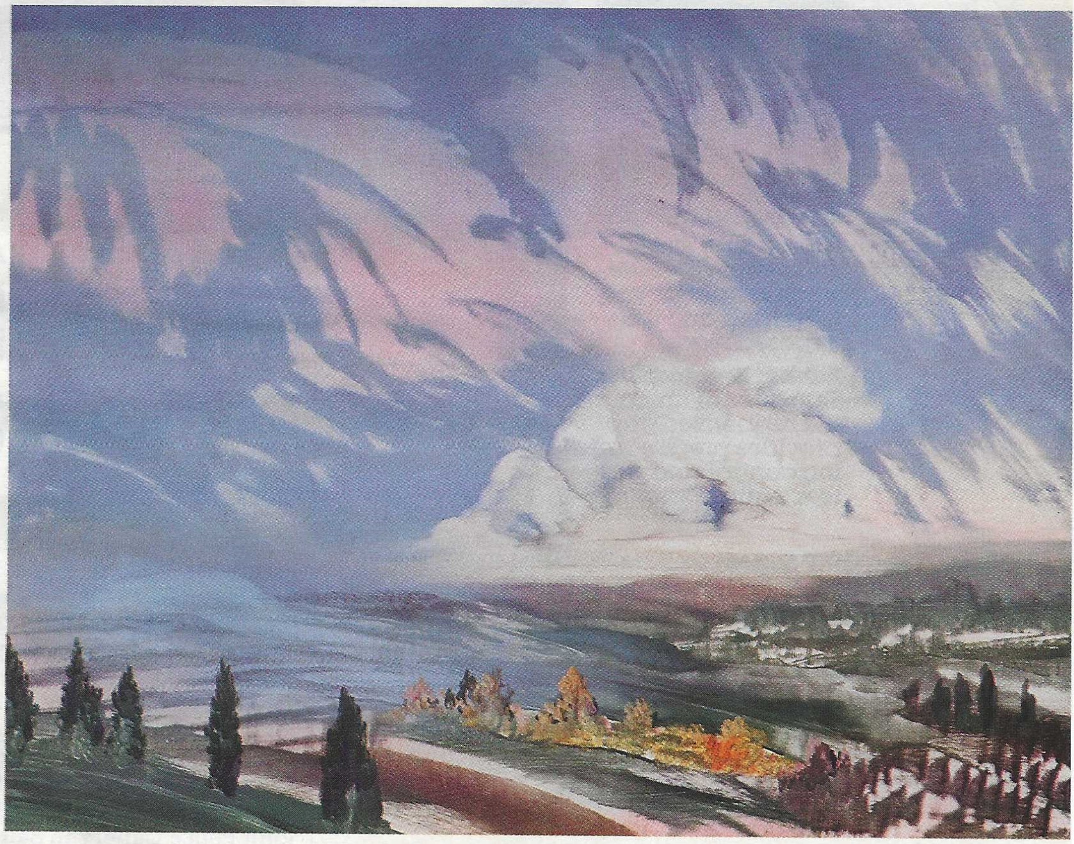
inventory list should be provided, and the artist should be able to keep a steady flow of paintings available, with medium- and large-sized pictures preferred over smaller-sized works."

For James Cox, the successful artists are "realistic about the business of art, frequently amending (but not abandoning) their schedules, pricing structures, promotional requirements, etc., to suit the particular need and situation. They understand the value of accommodation with the press, the gallery, and with clients and collectors. These artists have exciting personalities and intellectual curiosity. Art is their life and they have a strong sense of place in the art tradition to which they belong. They see themselves as a part of a continuum, not as a genius in a vacuum and not as an original. They know that, just like actors, dancers, and musicians, to be a successful professional takes hard work, enormous energy, and real stamina. I have never met a successful lazy artist. The most successful artists try to maintain a good balance between being consistent in the quality and subject matter for which they have become known (keeping their admirers and collectors faithful) and, on the other hand, being daring and creative, constantly exploring new territory. It is very hard on dealers and the public for an artist to drop completely an established style, medium, or area of subject matter. Artists should also realize that changing galleries can take its toll."

Says Louis Newman, "I often advise aspiring artists to invest in an outstanding book, *Art Marketing Handbook*, by Calvin J. Goodman, which contains many important insights into finding and establishing successful working relationships with

Continued on page 91



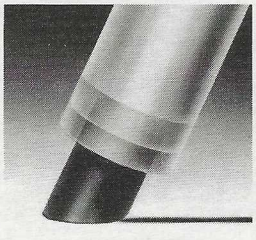


Opposite page:
MARIAN LOCKS GALLERY,
PHILADELPHIA,
PENNSYLVANIA.
Into the Pacific,
by Diane Burko,
1986, oil, 88 x 49.

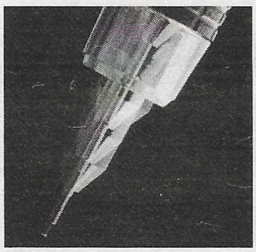
Top:
VAN STRAATEN GALLERY,
CHICAGO, ILLINOIS.
Bottomless Lake #8,
by Elen Feinberg,
oil, 96 x 145.

Above:
LOUIS NEWMAN GALLERIES,
BEVERLY HILLS,
CALIFORNIA.
Untitled (1-85-027),
by Martin Green,
1985, monotype, 30 x 40.

NIJI® GRIP500
THE MOVEMENT TO PREVENT LEAD BREAKAGE



Cushioning Spring
The spring within the metallic sleeve lessens the pressure exerted on the lead. As more pressure is applied, the exposed lead moves further back into the sleeve while still being cushioned by the spring.



Retractable Tip
The metallic sleeve, when retracted, protects itself and the exposed lead.

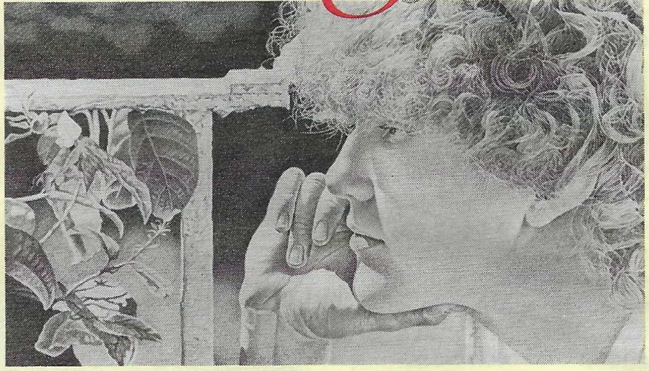
Rubber Knurled Grip
Sensational touch... the rubberized grip provides precise writing control and endless writing comfort.

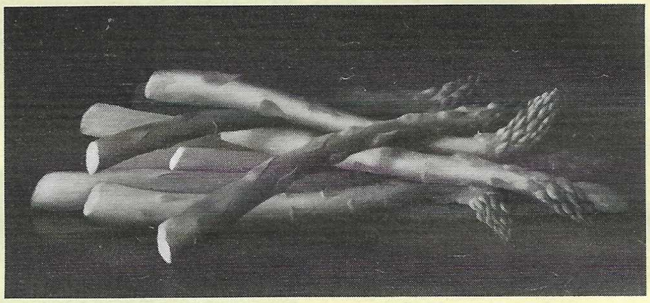
The GRIP Series
You can't help but love the GRIP500 as well as the other 0.5mm automatic pencils in the GRIP series... GRIP89, GRIP100, GRIP150, GRIP220 (cartridge), GRIP350 (retractable/matching ballpoint), and GRIP007 (0.7mm).

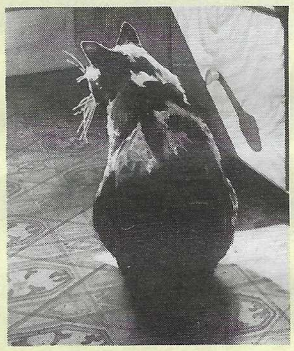
It's time you came to grips with the GRIP series.

Niji®
Fine Writing Instruments
Yasutomo & Co., 235 Valley Dr., Bisbane, CA 94005
(415) 981-4326

Coming in June AMERICAN ARTIST®







All Seventy-five Pictures Selected in the Golden Anniversary Competition!

The June issue of *American Artist* will be one of the highlights of the magazine's fiftieth anniversary celebration because it will carry reproductions of *all* the paintings, drawings, and prints selected in the Golden Anniversary National Art Competition. Of the more than 13,000 works of art submitted, these seventy-five pictures were selected by a distinguished panel of judges for an exhibition that will tour the United States.

In addition to being reproduced in the June issue, along with biographies of the artists and descriptions of their techniques, the artworks will go on view at the John Pence Gallery in San Francisco. That exhibition opens with a reception and afternoon workshop on May 15 and continues until June 20. The seven major prizes awarded in the competition will be announced in the September issue of the magazine.

More information about the traveling exhibition and the workshops planned for St. Louis in September and New York City in December will be included in the June issue.

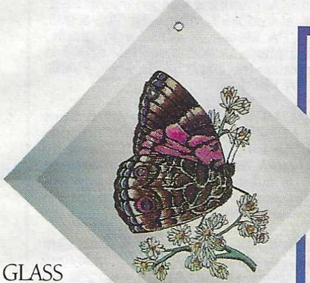
Plus our regular monthly features.

Pelikan Plaka is the finest casein emulsion color medium in the art market. It's ideal for arts-or-crafts painting, hobby and model work, and interior decorating with murals, stencils and supergraphics. Richly concentrated, finely milled colors extend in full brilliance with brush or palette knife, even when diluted with water. Colors mix for any shade or hue. Excellent adhesion to paper, wood, plaster, and even glass and metal. Decorate furniture, tole items, ceramic and plastic figures, walls and many other surfaces. Plaka dries waterproof, smudge-proof and lightfast with a rich, velvety matte finish that can be buffed on figures for a handsome burnished look. Tools wash clean with soap and water.

Beautiful, versatile, casein paint for vibrant lightfast color.

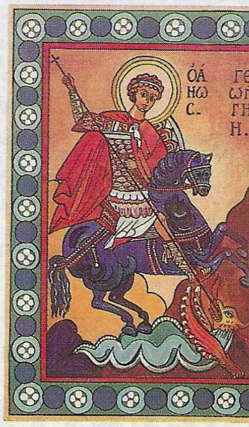
Plaka has unmatched covering power among casein color materials, providing dense, even tones. Outdoor displays, posters, wall murals and designs, and other decorations retain their color values for considerable time periods if varnished, or otherwise coated with a clear finish for protection against the elements. But all the words in the world couldn't give you as complete a story about Pelikan Plaka as the satisfaction of trying it yourself to see how the vibrant colors bring any project to life with new dimension and depth. See your dealer or write for catalog. Koh-I-Noor Rapidograph, Inc., 100 North St., Bloomsbury, NJ 08804 (201) 479-4124. In Canada: 1815 Meyerside Dr., Mississauga, Ont. L5T 1G3 (416) 671-0696.

Pelikan PLAKA

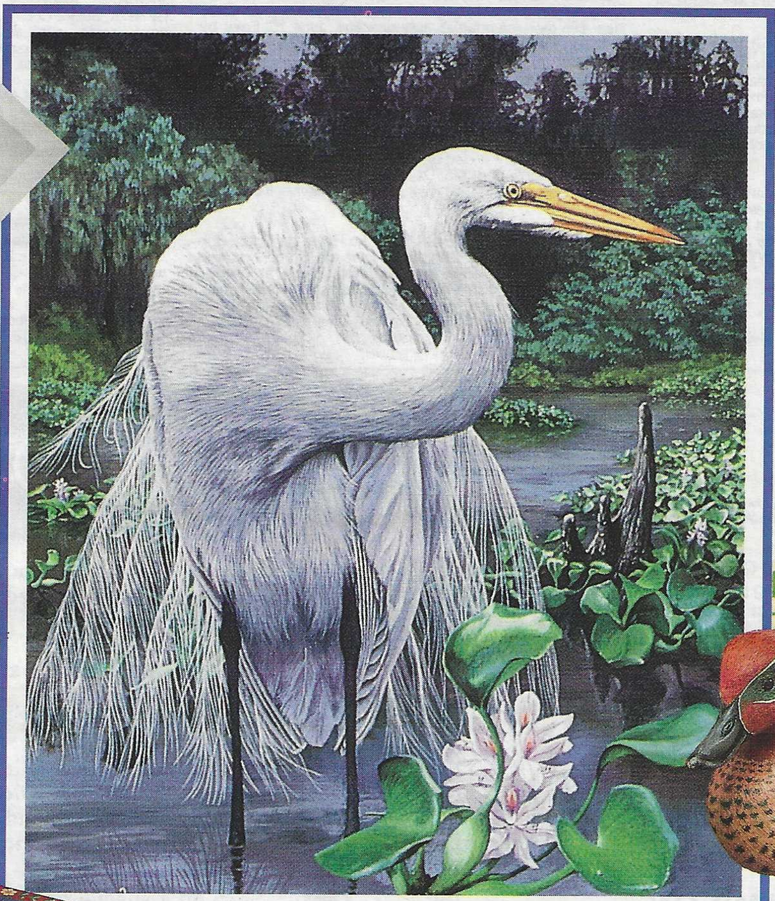


GLASS PAINTING

ROCK PAINTING



ILLUMINATING



STENCILING

WILDLIFE DECORATIONS

METAL AND WOOD DECORATING

Plaka is available in 18 and 50 ml. jars and 375 ml. tins

Pelikan
PLAKA
44

Distributed by

KOH-I-NOOR
RAPIDOGRAPH®
a rotring company

Please send a free copy of your Catalog No. 3 describing your full line of art materials.

☐Please send the Names of Koh-I-Noor dealers in my area.

Name (please print or type) ____________________

Firm ____________________

Address ____________________

City ________ State ________ Zip ________ AA-5/87

Koh-I-Noor Rapidograph, Inc., 100 North St., Bloomsbury, NJ 08804. In Canada: 1815 Meyerside Dr., Mississauga, Ont. L5T 1G3. ©1986

BULLETIN BOARD

Continued from page 30

★PENNSYLVANIA, NEW CASTLE. Hoyt Institute of Fine Arts Nat'l Drawing and Painting Show. Oct. 4-30. Open to all US artists working in any drwg. or pntg. media. Cash and purch. awards. Entry fee: $12 for 1 or 2 slide entries. Commission: 30%. Entry cards and slides due July 18. Accepted work due Aug. 29. Send SASE, write: Hoyt Institute of Fine Arts, 124 E. Leasure Ave., New Castle, PA 16105, or 412-652-2882.

PENNSYLVANIA, SCRANTON. Catholic Artists of the '80s presents its 7th Nat'l Open Juried Show of Cont. Spiritual Art. Nov. 8-Dec. 3, at the Cont. Gallery of Marywood College, Scranton. All media except photo. Juried by slides. For prospectus, send #10 SASE to M. Beaudette, 101 W. 15th St., New York, NY 10011.

★TEXAS, INGRAM. Hill Country Arts Foundation Counterpoint '87. Sept. 6-26, at HCAF Gallery. Open to all US residents. Media: photo., graphics, crafts. Juried by slides. Cash and purch. awards. $5 per entry, limit 3. Commission: 20%. Entries and slides due June 26. For details, write Jeanne Bowman, PO Box 176, Ingram, TX 78025, or 512-367-5121.

WASHINGTON, RICHLAND. Allied Arts Assoc. 37th Ann. Sidewalk Show. July 24-25, 9am-9pm on Fri.; 9am-8pm on Sat. Each accepted artist is given a 15ft. × 15ft. space. Entry fee: $25. Commission: 15%. Deadline for applicants is Apr. 15. For more information and prospectus, write: Mrs. Joseph P. ("Eve") Fleming, 2500 Blue Hill Ct., Richland, WA 99352, or 509-627-0556, 9am-5pm wkdys.

WASHINGTON, RICHLAND. Eastern WA Wclr. Soc. and Columbia Basin College 5th Ann. Juried Exh., Oct. 4-24, at Estuelt Gallery—Columbia Basin College. Open to watercolorists from Western US, AK, HI, British Columbia. Watermedia only. Juried by slides. Cash and purch. awards, prizes. $8 per entry, limit 2. Commission: 25%. Slides due July 27. For details, send SASE, write: Elaine Dieffenbacher, 102 Sherman, Richland, WA 99352, or 509-375-0433.

WYOMING, CODY. 22nd Ann. Cody Country Art League Show. June 21-July 22. Media: orig'l realist work; oil, acryl, wclr, past., graph., drwg. Cash, purch., and merit awards. Entry fee $10/prof., $8/amateur. Entries due June 8. Write: Cody Country Art League. Box 1524, Cody, WY 82414 or 307-587-3597 after May 15.

FAIRS & FESTIVALS

ALABAMA, TUSCUMBIA. 9th Ann. Helen Keller Fest. Arts and Crafts Show, 2-day outdoor event, June 27-28, Tuscumbia, AL (NW AL). Media: Orig'l arts & crafts. Fee: $45 for booth space; $7.50 for electricity, for demonstration only. No commission. $2300 in cash/purch. awards. Juried by slides/photos. Closing date: postmark June 1 ($5 late fee if after June 1. Fees payable in cash/money order). Estimated attendance: 35,000. Contact: Cathy Moeller, Coordinator, HKF Arts and Crafts Show, TN Valley Arts Center, PO Box 474, Tuscumbia, AL 35674, or 205-383-0533.

CONNECTICUT, EAST HAMPTON. East Hampton Art Assoc. 10th Ann. Outdoor Art Show. May 30. Open to all artists. All media, no crafts. Cash awards and ribbons. Entry fee: $20. For application, write: Jane H. Treggett, 10 Standish Dr., Marlborough, CT 06447, or 203-295-0891.

★CONNECTICUT, EAST HARTFORD. East Hartford Art League 28th Ann. Outdoor Spring Art fest., May 9. Open to all artists and craftspeople with orig'l work in all medias. No dealers. Snowfence space available. Cash, purch. and ribbon awards. Entry fee: $20. Send SASE, write: Sidney Roland, Art Festival Chairperson, PO Box 8944, E. Hartford, CT 06108, or Irene Patti, Press Secy, 203-528-9769 wkdays 7-9pm, Sat.-Sun. 10-4.

CONNECTICUT, GLASTONBURY. 1987 Glastonbury Art Guild On The Green Arts and Crafts Show. Sept. 12-13. Only orig'l work, artist must be present. Submit 2 slides or photos. Cash/purch. awards, widely advertised. A buying crowd. Judges will be regional gallery owners. No commission. Fee per space: $40 mbrs., $60 non-mbrs Entry cards/slides due: July 15. For applications: G.O.T.G., PO Box 304, Glastonbury, CT 06033.

ILLINOIS, ELMHURST. 28th Ann. Elmhurst Outdoor Art Fair, Aug. 1-2, in the downtown Elmhurst business district. Entry fee: $35 (non-refundable). Jury deadline: June 15. Enter by sending 4-5 slides or photos, entry fee, and SASE, write: Elmhurst Chamber of Commerce & Industry, 122 North York Rd., Elmhurst, IL 60126, or 312-834-6060.

ILLINOIS, SKOKIE. Skokie Art Guild 27th Ann. Art Fair, July 11-12, at Village Green. Co-sponsored by the Village of Skokie and the Skokie Fine Arts Commission. Open to all artists. Orig'l fine art only. Juried by slides. Cash and purch. awards, prizes, ribbons. Fee: $25. Deadline: June 13. For app., send SASE, write: Artfair, 7901 Keeler, Apt. 3A, Skokie, Il 60076, or 675-6471.

MARYLAND, HAVRE DE GRACE. The Havre de Grace Soroptimist International 24th Ann. Havre de Grace Arts and Crafts Show, Aug. 15-16 (raindate: Aug. 22-23), at Tydings Park, Havre de Grace, MD. Open to all artists and craftsmen. Media: pntg., sculp., photo., pottery, fibrs, jewelry, wood, drwg., and glass. Juried by slides. Over $1500 in cash awards, ribbons. Entry fee: $35 for 10ft. of space. Entries/slides due July 1. For details, write: PO Box 174, Havre de Grace, MD 21078, or 301-879-4404/939-3303.

★MICHIGAN, DUNDEE. 25th Ann. Arts and Crafts Show and Sale. July 12 at Old Ford Mill. Sponsor: Dundee Arts and Crafts Club. Open to all artists and craftspersons. All media. Juried by orig'l works. Cash awards, ribbons. Entry fee: $15. Entry cards due: July 7. For details, write; Beverly LaVoy, 520 Oak, Dundee, MI 48131, or 313-529-3502.

MISSOURI, ST. JOSEPH. Heartland Art Assoc. 8th Ann. Show. Sept. 12-13. Open to all fine artists. Juried by slides. Entry fee: $30. $1500 cash awards, min. $3000 purch. awards. Entry cards and slides due June 1. For app., write: Heartland Art Assoc., PO Box 492, Fairleigh Station, St. Joseph, MO 64506.

NEW YORK, PORT CHESTER. Port Chester Council for the Arts Byram River Arts Fest., June 13-14 at Lyon Park, Port Chester. Open to artists working in oil, wclr. sculp., photo., graph., and fine crafts (orig'l). Juried by slides. Cash and purch. award, ribbons. Entree fee: $50; $40 mbrs. of Arts Council. Entries /slides due May 15. Write: Port Chester Council for the Arts: Brigitte Loritz, PO Box 15, Port Chester, NY 10573, or 914-939-3183.

★OREGON, PORTLAND. Oregon Soc. of Artists 5th Ann. Portland Rose Fest. Rose Show, May 30-June 30. Open to residents of OR and SW Wash. Media: wclr., oil, acryl., pen & ink, scratchboard, past., objective art. Juried show. Ribbon and cash awards. Entry fee: $10. For prospectus, send #10 SASE, write: OR Soc. of Artists, c/o G.H. Webber, 4522 S.W. Water Ave., Portland, OR 97210.

PENNSYLVANIA, LAHASKA. Peddler's Village Fine Art Fest. June 20-21, 10am-6pm, at Peddler's Village, Rt. 202 & 263, Lahaska, Bucks County, PA. Media: oil, acryl., wclr., graph., drwg., sculp., print, and photo. Juried by slides. $3000 in cash awards. $30 registration fee. Send SASE, write: PVCC, PO Box 218, Lahaska, PA 18931.

★PENNSYLVANIA, LANCASTER. Long's Park Art & Craft Fest., Sept 5-7 at Long's Park. Sponsor: Long's Park Amphitheater Fndtn. Open to all artists. All orig'l work. Juried by slides. Artist must be present. No commission. 1986 average booth income: $4227, 3 out of 29 exhibitors exceeded: $10,000. Write: Dick Faulkner, Box 5153, Lancaster, PA 17601.

WISCONSIN, WATERTOWN. Watertown's 23rd Annual. Outdoor Arts Fest., Sunday, July 26, 10am-6pm at Riverside Park Island. Raindate Aug. 2. Media: all orig'l fine art, no crafts, no kits. Registration fee $5 (non-refundable) due June 22. Commission: 10% to Arts Council. Juried by photos or slides. $5000+ in awards and prizes. Contact: Andrea Turke, Watertown Arts Council, PO Box 204, Watertown, WI 53094-0204, or 414-261-8116. ●

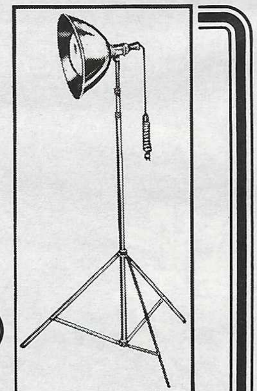
"STANRITE"®
"SEERITE"®

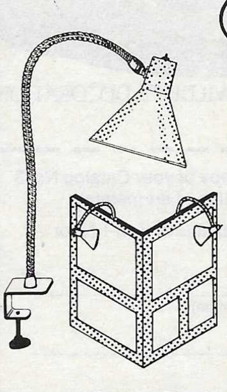
Best For Less $$
& Made in U.S.A.

New! NORTH-LIGHT
for artists

Perfect Light Source for Mixing Colors and Illumination of canvas during painting. Also used for model/subject lighting. This unit is complete with heavy duty Aluminum 10" Diameter Reflector, 75 Watt North-Light Bulb, Metal socket with "Cool" Handling Wood Knob, Swivels to all angles, 8 Ft. Cord and Sturdy Aluminum 3 Section Stand that extends to 7 feet and folds for easy storage. No. 124/3NL

$49.95





CLAMP-ON
EXHIBITION LIGHTS

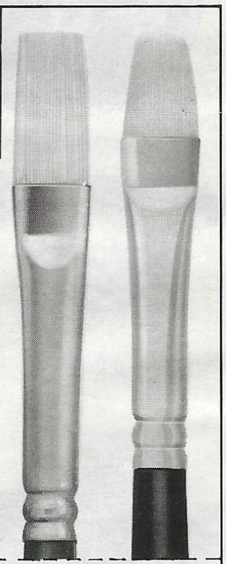
Ideal for all Shows, Conventions & Exhibitions. Can also be used for Table Top Display of Antiques or Jewelry. Stylish 7" Diameter Aluminum Reflector mounted on 24" Chrome Plated Flexible Arm with swivel on one end, C Clamp on the other. Uses 100W bulbs (not included) 12 Ft. Cord & Plug.
No. COEL

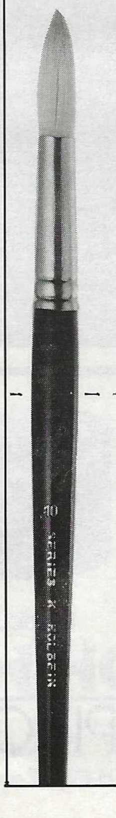
$37.95

At Better Dealers or Write for Free Art Catalog

TESTRITE INSTRUMENT CO., INC.
135 AA MONROE STREET, NEWARK, NJ 07105

holbein





In the Holbein tradition of excellence, hand-crafted by journeymen brush makers, oil brushes of pure chinese bristle, water and oriental writing brushes of natural and synthetic hair, sable blends and the goat hair 'Hake', all with fibres deep in seamless ferrules and beautifully balanced for years of use.

Save on a special offer

HOPPER-KOCH INC.

Box 555,
Williston, VT 05495

1261 Shearer St.,
Montreal, Que. H3K 3E5

Enclosed is check or money order

☐ $11.00 ($15.00 in Canada) for 4 oil bristle brushes, 2 each of sizes 4 and 6, with plastic brush case.

☐ $13.00 ($17.00 in Canada) for 4 oil nylon brushes, 2 each of sizes 4 and 6, with plastic brush case.

☐ $11.00 ($14.00 in Canada) for 'mini-sable' set of 5 gold nylon watercolor brushes.

Name ....

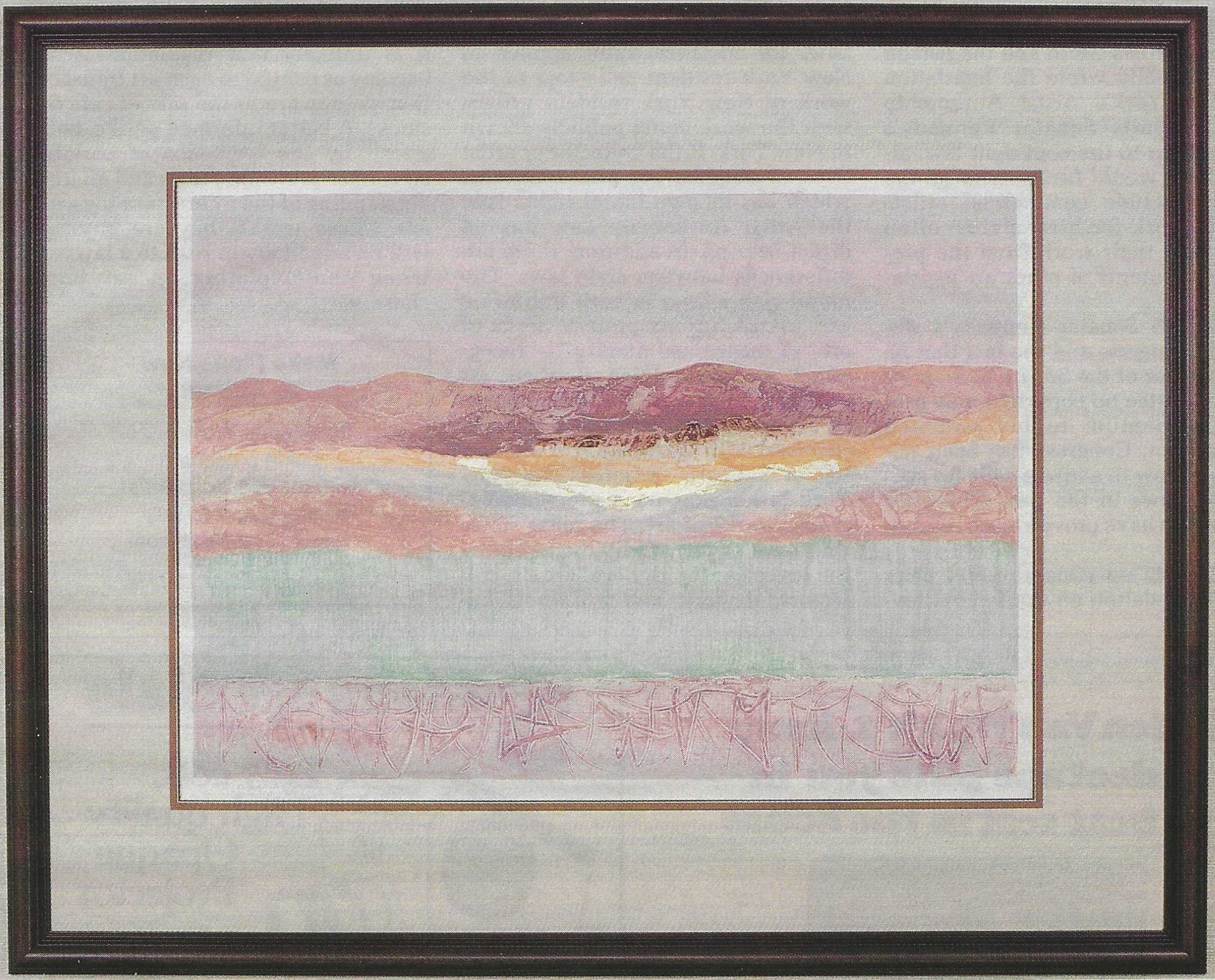
Address ....

City .... State .... Zip ....

B

TRY CRESCENT'S ACID FREE
40 X 60 OVERSIZE MAT BOARDS

A Complete Range of 36 Decorator Colors

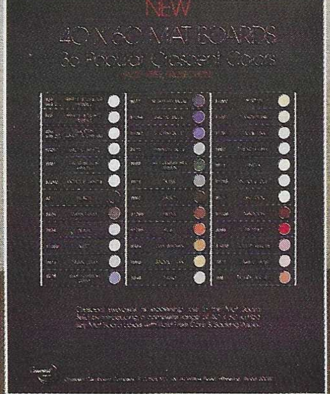


Send For FREE
Color Specifier and Reference Guide

CRESCENT CARDBOARD COMPANY
100 W. Willow Road—P.O. Box XD
Wheeling, Illinois 60090

Please send my FREE (A-20) Color Specifier and Reference Guide to:

Name ______________________
Company ______________________
Address ______________________
City ____________ State ____________ Zip ______
Phone No. ______________________
My supplier is ______________________



Collograph and relief. "Return To Dahra" by Ann der Gara features 9 colors plus gold leaf. Printed on handmade paper by TransDesigns.

Crescent QUALITY

Crescent Cardboard Company, P.O. Box XD, 100 W. Willow Road, Wheeling, Illinois 60090

Continued from page 20

museums to show their work, and they're willing to be pushed around by them because most of them—with the exception of a Rauschenberg or some big name like that—are not in the position to say to a dealer or curator, no, you can't do that!"

Tad Crawford, counsel to the Graphic Artists Guild and the person who originally wrote the legislation for New York's Artist Authorship Law, supports Senator Kennedy's amendment to the copyright law, although he would further change the law to include commercial artists whose work-for-hire status often eliminates their work from the protective elements of other art legislation.

Although Senator Kennedy's stature in Congress and the fact that he is a member of the Senate judiciary's subcommittee on copyright may provide momentum to his proposed amendment, Congress has been noticeably slow to address calls for specific art laws in the past. The state assemblies have proven more responsive.

"There is no constitutional basis for art legislation on the federal level," Steven Weil says. "It is not within Congress's power to regulate the art business. Congress can regulate interstate commerce and things of that magnitude, but art issues—like abortion, real estate, and marriage—are left up to the states."

Still, there are problems with addressing issues state by state since state laws have only limited application. New York's Artist Authorship Law, for instance, only applies to New York resident collectors of the work of New York resident artists, with the work being publicly shown in New York. If the collector or artist lives in neighboring Massachusetts, which has its own moral rights law, the Artist Authorship Law has no direct bearing. In addition, there are differences between state laws. The moral rights laws in both California and Massachusetts protect works of art "of recognized quality"—"recognized" in "the opinion of artists, art dealers, collectors of fine art, curators of art museums, and other persons involved with the creation or marketing of fine art," whereas the New York law makes no distinctions between works of art. The more states that have slightly individuated laws, the less clear the rights of artists, collectors, dealers, and museums become. There may be a greater reliance on arts lawyers simply to explain what is allowable where.

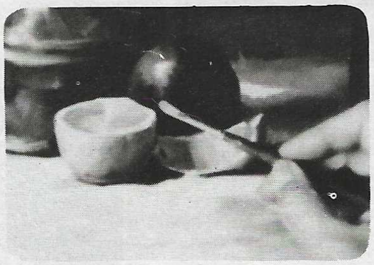
The chief benefit of this growing body of law may be less in providing a cure for certain problems than in publicizing them and making the general public aware that they exist. The luxury trades, such as furs, jewelry, rugs, and art, have traditionally worked on a high trust level and it is unlikely that regulations will become as central to each art transaction as they are to the sale of cars or stocks. A better informed public, bolstered by the existence of certain consumer protection laws and an understanding of the interests of the artists whose works they are buying, will be less likely to rush to a lawyer when contemplating an art purchase. •

Make Plans Now to Attend!

Seminars & Workshops being presented with the *American Artist* Golden Anniversary National Art Exhibition.

See page 96 for details.

Helen Van Wyk's 2-hour videotape puts you in the best seat in the house



right at the end of her brush

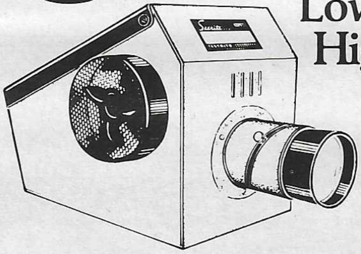
No-holds barred painting instruction at its best by America's most informed and informative artist-teacher. In two hours, Helen Van Wyk shows you techniques and procedures for painting copper, glass, grapes, lemon slices, and other textures. Dramatic close-ups of her brushstrokes are accompanied by a running commentary about the composition, drawing development and color mixtures. OIL PAINTING TECHNIQUES & PROCEDURES. Price $54.95 *(shipping and handling included. Massachusetts residents add $2.50)*

Please send me OIL PAINTING TECHNIQUES & PROCEDURES @ $54.95
☐ VHS ☐ BETA ☐ Visa ☐ MC

Card # ________ Exp date ________
Name ________
Address ________
City, State, Zip ________

Mail this coupon or facsimile & check or money order to
WYKOFF PRODUCTIONS • 2 Briarstone Rd. • Rockport, MA 01966

Serious specials



Low cost, High quality Opaque Projector
SEERITE TLP-66

This top loading opaque projector has an all-metal body and accepts originals up to 6"x6". Larger originals may be projected in sections. Outfitted with an excellent optically ground and polished lens for crisp images, and a 300-watt projection bulb that provides plenty of light for bright images and true color. Projects originals up to 24 times their size, or reduces originals down to 25% by reversing lens.

MFR. NO. TLP66
JERRY'S CAT. NO. 29638
REG. $134.95 JERRY'S PRICE $99.95 PPD.

REDUCING LENS extends the reducing capability of the projector up to 50% of original size. Well suited for scaling down large originals.
MFR. NO. TLP66RL
JERRY'S CAT. NO. 29640
REG. $49.95
JERRY'S PRICE $39.95 PPD.

STAND UNIT allows projector to attach onto any drawing table.
MFR. NO. TLP66SU
JERRY'S CAT. NO. 29639
REG. $36.95 JERRY'S PRICE $27.95 PPD.

This offer expires 5/31/87

SEND FOR JERRY'S CATALOG $2.00, REFUNDABLE WITH YOUR FIRST ORDER . . . OR FREE WITH YOUR PHONED-IN ORDER!

CALL TOLL-FREE FOR ORDERS ONLY
800-221-2323
In New York State (516) 328-6633

JERRY'S ARTARAMA
P.O. BOX 1105-A • NEW HYDE PARK, NY 11040 • (516) 328-6633

No wobble, no warp, no shimmy. No wonder-it's an Anco.

It's hard to work on an easel that doesn't work. Too many of them shake, rattle 'n roll. But not Anco easels.

We build them today like we've been building them these past 80 years: as if our reputation rested on them. We design and craft Anco easels by professional standards. For steady, sturdy use. We select the proper woods, ensure the best fit, and give them a superior finish.

For easels that really work, lean on Anco.

And for our *free* catalog of all Anco quality wood products, write or call (800) 262-6963 or (718) 326-2023.

Anco, 71-08 80th Street, Glendale, N.Y. 11385

Anco

Quality you can lean on.

MONHEGAN

Continued from page 51

early period are considered some of his finest.

There are many good stories. Henri and Bellows are reported to have had a contest to see who could make the largest number of oil sketches in a single afternoon. (Henri strongly advocated painting on location.) There is no record of who won. Kent wrote about the baseball games every afternoon at four. George Bellows played in the island band. There were poker games and the artists painted the doors of the Island Inn. The Russian émigré from New York City Abraham J. Bogdanove, known as "Boggy," got up at dawn every day to paint and then went for a swim at eleven.

Bogdanove bought one of the Kent houses on Horn Hill shortly after the First World War and summered there for almost thirty years. An energetic and personable man, he was a popular teacher and a friend of Mark Twain, John Barrymore, and John D. Rockefeller. Working in a powerful, expressive style, he painted some unusual landscapes of the island in fall and winter, and also did murals at the City College of New York and other locations around New York City.

George Bellows is credited with the revival of creative lithography in this country, and his first print, *Prayer Meeting*, 1916, was inspired by a testimonial delivered at the church on Monhegan. He visited Monhegan in 1911, 1913, and 1914 and did many paintings on location, usually three or four a day, transporting his gear from one spot to another in a wheelbarrow. His simple, bold oil sketches of the island are not as well known as his later work.

The period through 1915 could be called the golden age of Monhegan painting. The art world was still small and the artists made up a cohesive and sociable group. Most of them spent their winters in New York City or Boston and had similar backgrounds: training at the National Academy of Design and a few years of travel and study in Europe. (They usually studied at the École des Beaux Arts or the Académie Julian in Paris. Rockwell Kent was one of the few artists of that time who was not influenced by the French tradition.) Despite this outward uniformity, they painted in diverse styles, ranging from academic marine paintings—the popular storms at sea by the so-called wave painters—to strongly patterned, expressive work influenced by Robert Henri and by new developments in Europe. Henri, Bellows, Kent, Holzhauer, Bogdanove, and Hudson did powerful paintings of island life set in the spectacular scenery that are among the best work of that era.

After the Armory Show in 1913, the popular taste for seascapes declined and with it the number of artist visitors, although Monhegan was still a popular retreat. In fact some of the most interesting and influential painters date from 1915 through the 1930s. There were a number who rode out the Depression years on the island. By then the combination of the economy and the influence of the European avant-garde made their work practically unsalable.

John Marin and Marsden Hartley made very brief visits, but the style of their work is still a strong influence on the island. Leo Meissner came in 1923, spending that first summer in a cow barn on the now uninhabited cliff side of the island, and returned for forty-five summers. Stow Wengenroth, Isabel Cartwright, Ernest Thorne Thompson, and Constance Cochrane were all active in the 1930s.

That extraordinary Russian artist,

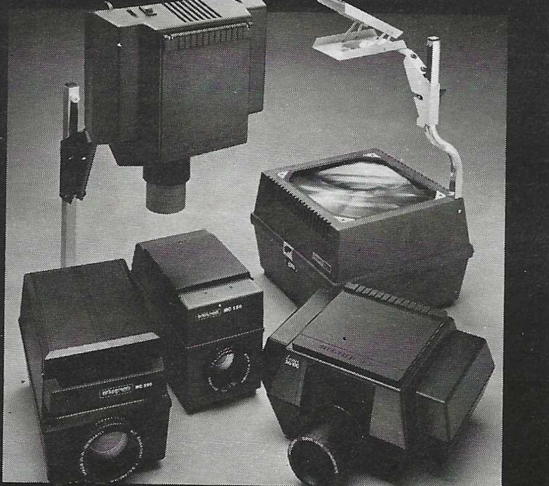
Continued on page 82

ARTISTS/DESIGNERS

THE MOST COMPLETE LINE OF SCALING PROJECTORS FOR ART AND DESIGN.

Art projectors enlarge patterns, drawings, photographs, even small objects in exact proportion directly onto the working surface.

Easy to use, accurate and most important, very profitable, Artograph projectors allow endless creative possibilities for artists and designers of all types.



Artograph, Inc., Dept. AAS-587
13205 16th Avenue North
Minneapolis, MN 55441
1-800-328-4653 (612) 553-1112

artograph

Easels

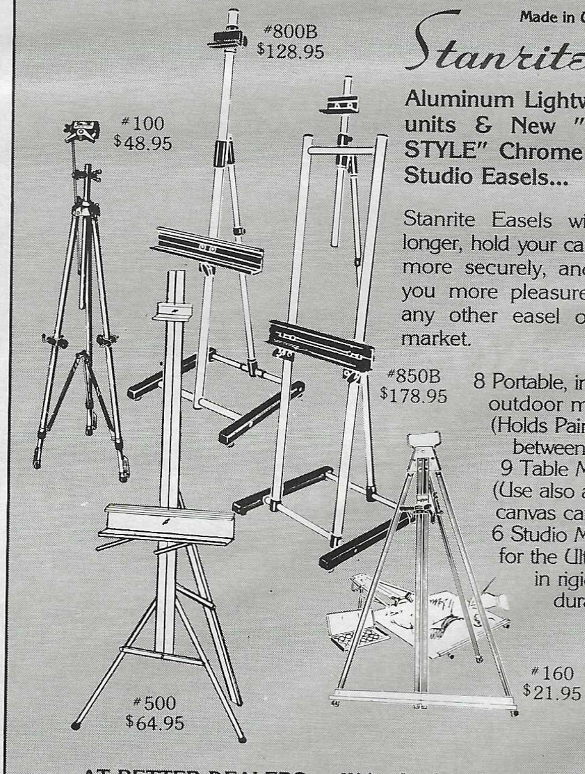
Made in U.S.A.

Stanrite...

Aluminum Lightweight units & New "HIGH STYLE" Chrome Steel Studio Easels...

Stanrite Easels will last longer, hold your canvases more securely, and give you more pleasure than any other easel on the market.

8 Portable, indoor/outdoor models (Holds Paint Box between legs).
9 Table Models (Use also as wet canvas carriers).
6 Studio Models for the Ultimate in rigidity & durability.



AT BETTER DEALERS or Write for free Art Catalog

Made in U.S.A. By
TESTRITE INSTRUMENT CO., INC.
135AA MONROE ST., NEWARK, NJ 07105

Artists in All Media are Invited

to participate in

GALLERIES ELECT

Eleven New York City Galleries

will host separate

Exhibitions

$10,000 in Awards will be granted and a full-color Catalog published

Galleries Elect is a unique opportunity for artists to develop on-going relationships with influential New York art dealers. Utilizing a competition format, our purpose is to help artists gain exposure in this prestigious market — traditionally the most difficult to penetrate.

Dealers from eleven prominent Manhattan galleries, representing all media and styles, convene to judge entrants' slides. Each dealer chooses an average of nine artists whose work is geared toward the gallery's specific clientele, then hosts a special *Galleries Elect* Exhibition featuring his or her chosen artists.

Approximately 100 artists are expected to be chosen; gallery representation may continue after the major exhibitions. *Galleries Elect,* a special project of *ArtQuest, Inc.,* acts as a liaison only and claims no percentage of artwork sold.

THE REVIEW DAY

To provide every entrant with further exposure, *Galleries Elect* invites over 1,000 additional East Coast gallery dealers, art consultants and publishers to a special Review Day. Here, slides of all entrants are shown and their names and addresses given to interested parties, enabling contacts to be made directly.

ELEGANT FULL COLOR CATALOG

All exhibiting artists are featured with individual color reproductions of their work in the 1987/88 Exhibition Catalog, and will receive a complimentary copy.

PUBLICITY AND AWARDS

In addition to $10,000 in Cash and Purchase Awards *Galleries Elect* offers artists further recognition by sending over 3,000 press releases and complimentary Catalogs to important art critics, publishers and dealers nationwide.

Participating Galleries represent a diverse cross-section of New York's most stimulating art districts, from the elite 57th Street and Madison Avenue to the eclectic East Village and Soho.

Gallery Henoch
E. M. Donahue Gallery
Circlework Visions
Janapa Photography Gallery
Incorporated Gallery
Fourth Street Photo Gallery
Midtown Galleries
The Reece Galleries
On The Wall
Multiple Impressions
Uptown Gallery

HOW TO ENTER

You may enter as many slides as you wish. There is a three-slide minimum and no maximum. (Galleries may select up to seven works from your slides for exhibition and sales). All media are eligible.

—Label each slide as follows: Front-Your name, title and "top" (or ∧) Back-Medium, size, your wholesale price or not for sale (NFS)

—Insert slides in clear plastic slide sheet

—Enclose a non-refundable entry fee of $7 per slide (3 slide minimum). Make check payable to *Galleries Elect.*

—Include a large, self-addressed stamped envelope with sufficient postage for return of your slides and notification of results (July 20).

Send your slides, entry form, return envelope and check by June 10 to our national headquarters for processing:

***Galleries Elect*, 2265 Westwood Blvd., No. 108, Los Angeles, CA 90064. (213) 450-0660.**

Galleries may not choose artists they already represent. Exhibiting galleries provide insurance during exhibition.

Postmark Deadline — June 10, 1987

Please enter my slides in *Galleries Elect.*

name ____________________

address ____________________

city ____________ state ______ zip ______

phone: day (   ) ____________ evening (   ) ____________

Send labeled slides, entry form, return envelope and check to:
Galleries Elect, 2265 Westwood Blvd., No. 108, Los Angeles, CA 90064 (213) 450-0660

Submission of entry grants the right to reproduce slides for catalog publication and promotion. *Galleries Elect* is not responsible for lost or damaged slides. 1

Check one or more categories:

☐ Clay
☐ Drawing
☐ Fiber
☐ Furniture
☐ Glass
☐ Graphics
☐ Jewelry
☐ Metal
☐ Mixed Media
☐ Oil & Acrylic
☐ Paper
☐ Pastel
☐ Photography
☐ Printmaking
☐ Sculpture
☐ Wall Relief
☐ Watercolor
☐ I do commission work
☐ Other ____________________

No. of slides (3 slide minimum, no maximum) ________

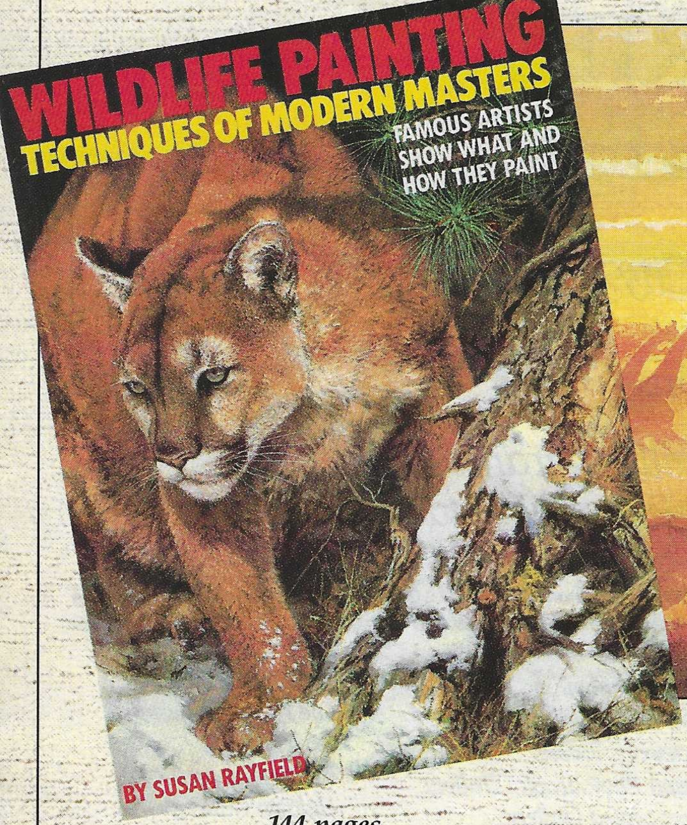
Entry fee @ $7. per slide $________

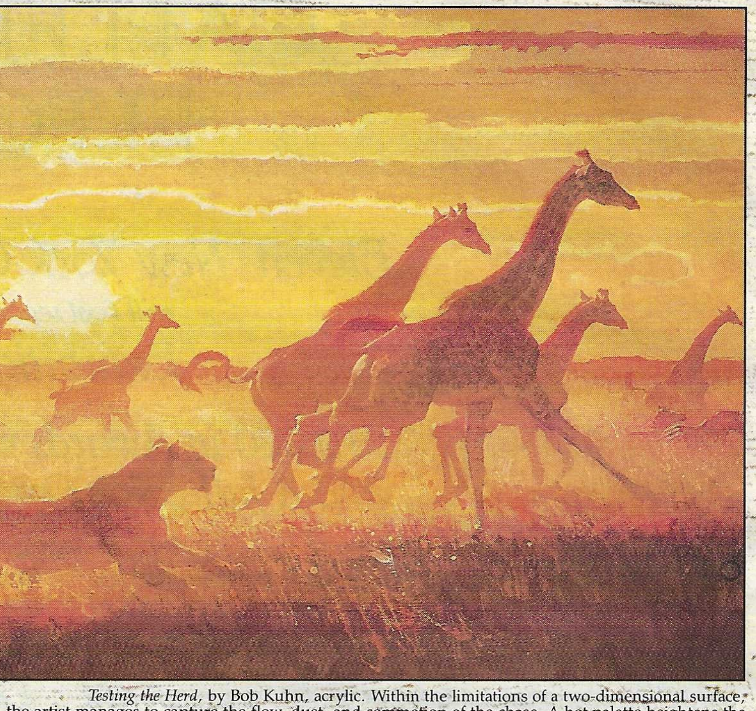
I want to order the Catalog at $6.95 per copy. $________
(CA residents add sales tax.) Available October 1.

Total Enclosed $________

AMERICAN ARTIST
BOOK CLUB

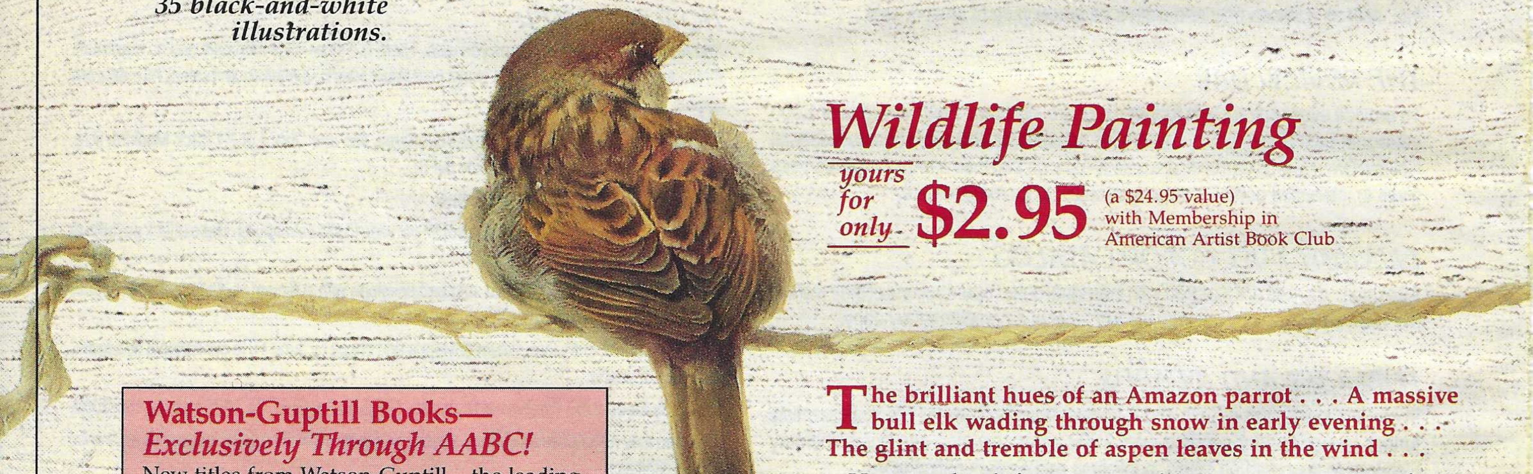
Majestic wildlife.


WILDLIFE PAINTING
TECHNIQUES OF MODERN MASTERS
FAMOUS ARTISTS SHOW WHAT AND HOW THEY PAINT
BY SUSAN RAYFIELD



Testing the Herd, by Bob Kuhn, acrylic. Within the limitations of a two-dimensional surface, the artist manages to capture the flow, dust, and commotion of the chase. A hot palette heightens the sense of excitement and conveys the heat of the African day.
House Sparrow: Adult Male, by Raymond Ching, oil. The essence of this sparrow, painted life-size, is so clearly conveyed that the viewer can almost feel the warmth and softness of its body.

144 pages.
125 color plates.
35 black-and-white illustrations.



Wildlife Painting

yours for only **$2.95** (a $24.95 value) with Membership in American Artist Book Club

Watson-Guptill Books—
Exclusively Through AABC!
New titles from Watson-Guptill—the leading art instruction publisher in the world—are carried exclusively through American Artist Book Club. *No other* art instruction book club is authorized to sell new Watson-Guptill titles—but they are regularly offered to AABC members at discounts of 20% and more. That's why American Artist Book Club is your key to the *best* selection of books. Don't accept less!

The brilliant hues of an Amazon parrot . . . A massive bull elk wading through snow in early evening . . . The glint and tremble of aspen leaves in the wind . . .

Here is a book for anyone who cares or is curious about the great subject of wildlife painting. *Never before* has such a group of internationally acclaimed wildlife painters shared so many ideas, insights, and painting techniques. In *Wildlife Painting* you'll study with the very best: Robert Bateman . . . Ken Carlson . . . Guy Coheleach . . . Bob Kuhn . . . Roger Tory Peterson . . . and six other accomplished contemporary masters.

How can you achieve a feeling of depth in fur—or detail in plumage? What is the best way to handle backlighting? How is shape built through color? How do you capture the essence of grasses or trees, or reflections in water? From field sketch to color study to finished painting, you'll learn precisely how these masters translate the world of nature to a flat surface. And along the way, you'll find the confidence and inspiration to begin *your own* wildlife studies.

Stunning paintings.

The subjects are as vast as the world—birds of prey, deer, African wildlife, exotic birds, small animals, birds of shores and shallows—and the styles range from meticulous realism to bold impressionism. *Wildlife Painting* is packed with dazzling finished works—in oil, watercolor, acrylic, tempera, and more—as well as sketches, studies, and step-by-step demonstrations. Even included are special tips from the artists on animal behavior!

This is a rare opportunity to develop your talents in one of the most exciting fields in painting—as well as to own a colorful volume showcasing the best wildlife art today. Right now, *Wildlife Painting* is available for only $2.95 with Membership in American Artist Book Club. Read on for further details!

The American Artist Book Club can help you overcome the creative and technical obstacles that lie between you and your most expressive work. No matter *what* your medium, American Artist Book Club brings you the careful, patient instruction you need to start making noticeable improvements in your work.

How do we do it? Simply by offering the finest books in the field from *all* major publishers—at discounts of 20% to 50%. Each title we bring you is beautifully illustrated and written in clear, concise language by an eminently qualified instructor. That means you can look forward to a broad selection of titles—from classics like Betty Edwards' *Drawing of the Right Side of the Brain* to such recent favorites as David Millard's *The Joy of Watercolor.* And great books from Irving Shapiro, Wendon Blake, Paul Calle, Burne Hogarth, Charles Reid, Zoltan Szabo, and many others. *And remember,* AABC is the *only* club with new titles from Watson-Guptill Publications, the largest art instruction publisher in the world.

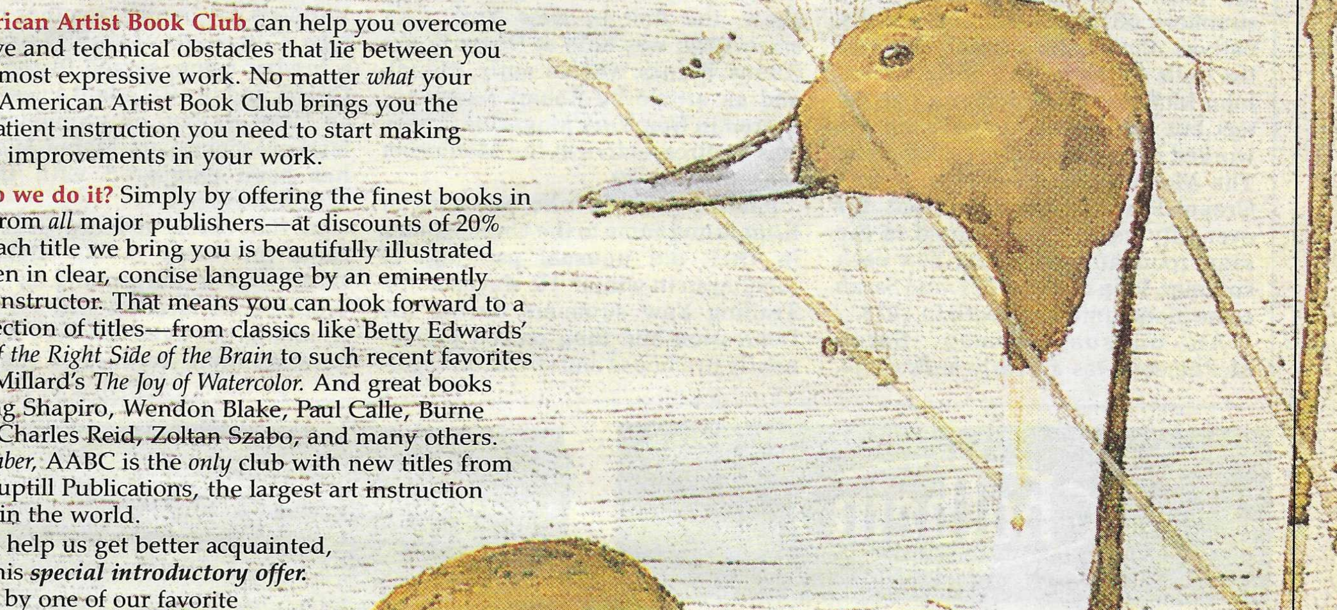
Now, to help us get better acquainted, we have this ***special introductory offer.*** It's a book by one of our favorite (and most popular) authors.

Membership Plan

As a Member, you'll receive every three to four weeks (15 times a year) the American Artist Book Club Bulletin. Each Bulletin describes an outstanding new Main Selection and many alternate selections of interest—all at discounts of 20% to 50%.

If you want the Main Selection, do nothing; it will be shipped automatically. If you prefer an alternate selection, or no book at all, simply check the appropriate box on the card provided and return it by the date specified. If you ever receive a selection without having had at least 10 days to notify us, you may return the book for full credit at our expense.

Your only obligation is to purchase two additional books from the many that will be offered to you during your first year of Membership. Thereafter, Membership may be cancelled by you or by American Artist Book Club at any time.



American Artist Book Club, P.O. Box 2012, Lakewood, NJ 08701

YES, please enroll me as a Member of American Artist Book Club and send me *Wildlife Painting*—a $24.95 value—for only $2.95 ($3.95 in Canada) plus postage and handling. In addition, for acting promptly, I will also receive *Learning from the Pros*—worth $8.95—FREE. I understand the Membership Plan as described in this ad, and agree to buy two additional books in the coming year.

☐ BILL ME ☐ CHARGE my credit card ☐ MasterCard ☐ Visa ☐ Amex

Card No. ____________________ Exp. Date __________

Name ____________________

Address ____________________

City ____________________ State __________ Zip __________

Signature ____________________

☐ **PREPAY AND SAVE.** I enclose check or money order for $2.95 plus applicable sales tax in the states of OH, TN, MA, CA, NJ, NY and VA. Club pays all postage and handling.

Guarantee: If you are not delighted with your introductory book, return it within 15 days, cancel your Membership, and owe nothing. *Learning from the Pros* is yours to keep in any case.

All orders are subject to credit approval.

026809 05750X TMHM 2865

THE ARTIST'S PAINTING LIBRARY
LEARNING FROM THE PROS
A STEP-BY-STEP ART INSTRUCTION BOOK

YOURS FREE!

Act now and get *Learning from the Pros*, a color-filled lesson book by the editors of *American Artist* Magazine. It's an $8.95 value—yours free!

MONHEGAN

Continued from page 76

philosopher, and pacificist Nicholas Roerich, who was nominated for a Nobel Peace Prize in the 1930s for the Roerich Pact, an international agreement to preserve cultural monuments in case of war, and who spent the last years of his life in the Himalayas, must have found time to visit Monhegan between 1920 and 1923 when he traveled around the United States from his base in New York City. He made some striking paintings with deep, saturated colors and strongly modeled patterns of rocks and sea.

John and Sarah McPherson hold the record between them for sixty summers on Monhegan. Practically natives, they helped break some of the trails on the far side of the island. John McPherson trained as an architect but later turned to painting. He worked in an expressive realist style. The McPhersons lived in the same Greenwich Village apartment for over fifty years and returned to the same room at the Trailing Yew each summer. John died in 1971, and Sarah came alone until her death in 1973.

An unusual woman, Sarah McPherson was an early suffragette, active in the Little Theatre Movement, and part of the Arensburg Circle. Marcel Duchamp, Man Ray, Edna St. Vincent Millay, and Eugene O'Neill were friends. Her sister was the writer Bessie Breuer and her uncle, the painter Henry Varnum Poor.

In 1924, art critic Walter Pach wrote of her ability to "seize colors with uncanny inventiveness" and ranked her with Georgia O'Keeffe. In spite of this early success and continued support from important critics, she was exceptionally modest and worked in relative obscurity for the rest of her life. In later years, she produced small, Matisse-like watercolors of island interiors and artifacts. Now she is receiving overdue recognition. In 1981, a critically acclaimed show, the first in New York City since 1924, was held at Djuna Books (Djuna Barnes was an early friend), and an article by Robert Karen appeared in *New York Magazine*. There was a retrospective at the Monhegan Museum in 1980.

Andrew Winter, who was born in Estonia and came to the United States in 1921, did unusual paintings of Monhegan in winter. He stayed at the Trailing Yew summers during the Depression and then moved permanently to a house and studio on Lighthouse Hill where he lived from 1950 until his death in 1958. Highly respected by the islanders for his seamanship (he served in the British and American navies during World War I), he performed the exceptional feat of frequently rowing through the treacherous waters around the island in a dory to study the surf. His wife, Mary Winter, was also a painter.

Jay Hall Connaway was one of the most influential painters of this middle period because he attracted so many students to his Connaway Art School. Many came on the G.I. bill and stayed on. Connaway lived on Monhegan for sixteen years until 1948 when he moved to Dorset, Vermont. The gallery he formed there was later merged with the Southern Vermont Art Center. Another rugged type, Connaway worked as a cook in a lumber camp, served in the Coast Guard, and in 1921 spent a year alone on Head Harbor, an uninhabited island near Jonesport, Maine. His work has been compared with that of Winslow Homer.

In the 1940s, modern artists became interested in the island and there was a burgeoning of styles. Working on location was no longer common, but even the very abstract painters came because of the envi-

holbein

DESIGNERS' GOUACHE

A brilliant professional quality range of 63 brilliant colors offering optimum permanency, opacity and consistency. Finely ground the range includes fluorescent and pearls colors.

Ask your dealer or an artist who has used Holbein about the Holbein tradition of unexcelled quality and see the special introductory offer below

698 BLUE VIOLET
HOLBEIN GOUACHE
holbein
15cc and sets

HOPPER-KOCH INC.

Box 555,
Williston, VT 05495

1261 Shearer Street,
Montreal, Que. H3K 3E5

Enclosed is check or money order
☐ $8.50 ($11.50 in Canada) for Gouache kit and color chart
☐ $3.50 for Holbein catalog, color and pigment composition charts.

Name ....
Address ....
City .... State .... Zip ....

B

Portable Tracing Box

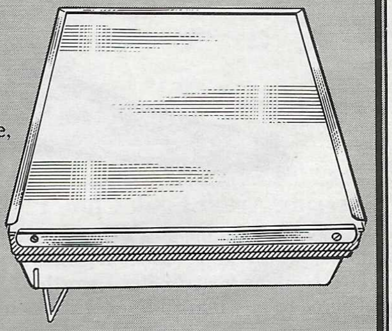
Made in U.S.A.
Seerite... Lightweight, Low Cost, Light Box.

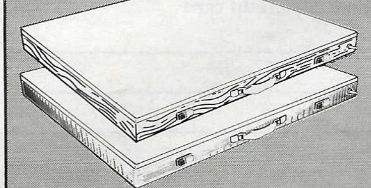
USED BY: Artists, Designers, Draftsmen, Teachers, etc.

IDEAL FOR: Layouts, Tracing, Opaquing, Retouching, etc.

FEATURES:
Circular 22W Fluorescent (long life) Lamp. Plastic base & metal housing.
Straight edge for T Square,
Carrying & Tilting handle.
11x14" Working area,
On-Off Switch,
UL Listed.

No. PC1114 $64.95





"Seerite" Light Tables are also available in Wood and/or Steel Frames, in 5 sizes 11x18" to 24x36".

NEW! MINI 8½ x 11½" LITE BOX $49.95

AT BETTER DEALERS or Write for free Art Catalog

Made in U.S.A. By
TESTRITE INSTRUMENT CO., INC.
135AA MONROE ST., NEWARK, NJ 07105

ronment. There have been quite a number since who work in a flat, semiabstract style, with strong shapes derived from rocks and sea. One of the most interesting of these was James Fitzgerald, the Boston Irish painter who lived in one of the Kent houses on Horn Hill from 1948 to 1971. He did watercolors and later oils based on Cézanne and on Oriental influences picked up during his years in Monterey, California, where he knew Krishnamurti and such luminaries as John Steinbeck, Robinson Jeffers, Hillaire Belloc, Edward Weston, and John Cage. In the fall of 1984, Fitzgerald's paintings were exhibited at the Farnsworth Museum, and a book by Calvin Hennig was published by World Wide Books.

During that same period, Morris Kantor painted decorative interpretations of rocks, sea, and woods. Reuben Tam, who was a student of Walt Kuhn and influenced by Marsden Hartley, has just recently moved to his native Hawaii after spending many summers on the island. The late Jean Liberté and his friend Joseph de Martini worked in a romantic, Ryder-esque style. Now in his late eighties, De Martini has been coming every summer since the 1940s. Glen Krause, who was former director of the Lamont Gallery at Exeter, Lee Winslow Court, Michael Loew, Harry Ballinger, Henry and Herbert Kallem, Alex Minewski, Hyde Solomon, Nancy Thompson Brown, Elena Yahn, William Auerbach Levy, and Nancy Stanich are some of the other prominent names.

In recent years, the best known artists have been Jamie Wyeth, John Hultberg, and the late Zero Mostel. Mostel, who was trained as an artist and painted whenever he could, owned a home on the shore where he stayed for many summers. Although the Wyeth family visited Monhegan for years—N.C. Wyeth bought a home in Port Clyde in 1920 and Andrew Wyeth comes often—Jamie Wyeth is the first to own a home. John Hultberg, who is an internationally known abstract artist, does large, powerful paintings that reflect the rocks and sea with greater force than many purely representational images. His wife Lynne Drexler's recent works are richly patterned drawings in colored pencil and oil paintings of the island landscape. The Hultbergs are now the only artists living on the island year round.

The rest of the present colony reflects the eclectic variety of contemporary trends. Frances Kornbluth paints island artifacts and landscapes in a free, expressive style. Jan McCartin, who was a student of Jean Liberté, does subtle, simply designed still lifes and figures placed in landscape settings, and her husband, Bill McCartin, is an abstract painter. Carl Hiller, who is assistant director of the Monhegan Museum, a former student of Emil Holzhauer, and a well-known authority on art education, paints patterned, Cézanne-influenced watercolors of trees. Hans Muller, who was once a prize fighter, uses a distinctive mosaic style. Ruth Boynton, a traditional realist, does subtly rendered paintings of rocks and foliage. Eric Hudson's daughter, Jacqueline Hudson, who lives with her sister, Julia, in the house their father built on the harbor, is an established painter and printmaker.

Sylvia Alberts, a self-taught artist, is what might be called a sophisticated primitive. Her poster of cats, published by the New York Graphic Society, is a marvel. (There are many beautiful cats on Monhegan. They must thrive on the smelly tidbits of lobster bait.) Larry Goldsmith is the only resident artist to take students. He does poetic watercolors that are free abstractions from nature. Yolanda Fusco works in a Marin style.

BEST BUYS

PRO ART MEDIUMS & PRIMER "BIG GALLON" SALE BY MAIL*

	List	SALE	
Rectified Turpentine	$20.00	$15.00	☐
Turpentine Substitute	18.00	13.50	☐
Linseed Oil	30.00	22.50	☐
Odorless Thinner	18.00	13.50	☐
Gesso	28.00	21.00	☐

*Add 25% for shipping and handling on these items only.

ACID FREE TAPES

Non-yellowing tapes for use with all artwork and papers.

	List	SALE	
Holland Cloth Tape (1½" x 50yds.)	$12.00	$10.00	
Document Repair/Hanging Tape (1" x 98')	13.95	11.00	
Hinging/Framing Tape (¾" x 30')	13.95	11.00	☐

Send all mail orders to: P.O. Box 7820, Maspeth N.Y. 11378

FREE with every order ARTHUR BROWN'S ART CATALOG & INTERNATIONAL PEN CATALOG

In U.S.A. add 15% for shipping and handling. Canada add 20%. Allow 2 weeks for delivery. 1

☐ ART CATALOG WITHOUT ORDER $3.00
☐ CHECK ENCLOSED ☐ MASTERCARD
☐ AMEX ☐ VISA ☐ DINER'S CLUB

Charge Acct. # ________
Name ________
City/State/Zip ________

Prices subject to change without notice

ARTHUR BROWN & BRO., INC.
2 West 46th St. N.Y. 10036 (212) 575-555

Free

Save Money, Buy Direct!

The Complete Frame Catalog

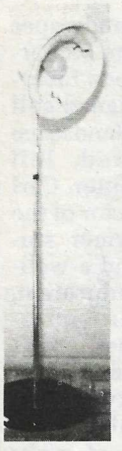
Send for our free full color catalog of distinctive frames. We have an exceptional selection of styles—from contemporary wood and metal sectionals to European baroque—at affordable prices. Most shipments freight free with minimum orders.

Send For Your Free Catalog Today

COS-TOM
PICTURE FRAME
1121 Bay Blvd., Ste. C
Chula Vista, CA 92011
1-800-854-6606
(619) 429-9500

Distinctive Picture Frames
At Affordable Prices
For All Your Framing

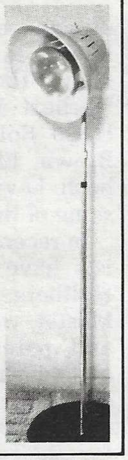
FREE CATALOG
Send to:
1121 Bay Blvd., Ste. C
Chula Vista, CA. 92011
NAME
STREET
CITY
STATE
ZIP



MUD AND DRABS YOU MUST AVOID
GET AN ARTIST'S LAMP FROM BOYD

The famous **Omni-Kolor Lamp** carefully blends both fluorescent and incandescent light sources approximating natural daylight thus allowing one to paint at any hour without the disappointments arising from improper color balance. Engineered for the most discerning artist our dual-source lamp virtually eliminates "hot spots" associated with most color corrected floodlight type bulbs and per lumen output requires only about half the power consumption. This fine full-spectrum lamp adjusts in height from 2½ to 5½ ft. and swivels both vertically and horizontally. Price $98.95 (including bulbs) postpaid USA. One year money back guarantee.

The **Colorect Lamp** is one of the finest inexpensive single source color corrected lamps available. It utilizes the time-proven Norelco-Verd-A-Ray North White bulb which emits a constant north daylight spectrum for excellent color matching and blending. The lamp is well ventilated and has a porcelain socket for the bulb. It adjusts from 2½ to 5½ ft. in height and swivels both vertically and horizontally and has an anti-trip low profile base. The Colorect Lamp is $59.95 (including bulb) postpaid USA. Replacement bulbs $19.95. The Colorect Lamp may be converted to the famous Omni-Kolor Lamp for the prevailing price difference anytime in the future.



Order now from: Boyd Associates, 6634 Summerfield Rd.,
Temperance, MI 48182 Ph. 313-847-0065

WE MOVED TO SERVE YOU BETTER!

Hand operated Lithography Presses
Sizes from 20″ x 38″ to 36″ x 52″

Etching Presses from 12″ x 24″ to 48″ x 70″
Electric Hot Plates and Inking Rollers available

For free literature/quotation please write to:
CHARLES BRAND Machinery, Inc., Dept. AB
45 York St., Brooklyn, NY 11201 Tel. (718) 797-1887

UTRECHT SAVING SYSTEM

1 GREAT SAVINGS BUYING DIRECT FROM UTRECHT. A MAJOR MANUFACTURER
- Professional Artists Colors
- Stretchers
- Paper Converters

2 BUY OTHER MANUFACTURER'S PRODUCTS AT IMPRESSIVE SAVINGS
- Major Brands
- Thousands of Items

FREE CATALOG

UTRECHT MANUFACTURING CORP.
33 Thirty Fifth Street • Brooklyn, N.Y. 11232
Telephone (718) 768-2525

ART AND DRAFTING SUPPLY CENTERS
- 111 Fourth Avenue, New York, N.Y. 10003
- 333 Mass. Ave., Boston, Mass. 02115
- 332 So. Michigan Ave., Chicago, Ill. 60604
- Utrecht at Philadelphia College of Art Spruce St. (off So. Broad St.), Phil., Pa. 19102
- 1250 Eye St., N.W., Washington, D.C. 20005

Headquarters
GENUINE DRY PIGMENTS FOR ARTISTS' COLORS

Cobalt Blue. Violet. Cerulean Blue. Emeraude Greens. Cadmium Yellows and Reds. Ultramarines. Vermilions. Umbers. Siennas. etc.

FEZANDIE & SPERRLE
Division of
TRICON COLORS
Incorporated

16 Leliarts Lane, Elmwood Park, NJ 07407
Tel: (201) 794-3800
Telex: 4991537TRICN

愛子 Aiko's
ART MATERIALS IMPORT

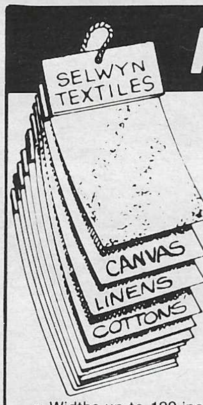
SPECIALIZING IN JAPANESE HANDMADE PAPER . . .
for printing, painting, collage, restoration, bookbinding and craft.

PAPER SAMPLES **$20.00**
A bound book, 6¾″ x 3″ with 150 sheets and a supplemental swatch, 5″ x 3″ with 50 sheets of:

—Masa. Hosho. Torinoko
—Homespun (Kizuki)
—Solid color group
—Textured (with fiber)
—Designed (paper on paper)
—Stencil designed
—Metallic
—Gossamer group

CATALOG **$1.50**
—Oriental art supplies
—Fabric dyes and equipment

714 N. Wabash, Chicago, Il. 60611 · Dept. B.



ARTISTS!

Buy linen and cotton canvas direct from importer!

- Linens • Cottons
- Silks • Suedes
- Velveteens • Burlaps

- Widths up to 120 inches
- Large variety of weights and textures
- No minumum requirement—Discounts for quantity
- Available Primed and Unprimed in the natural state
- Credit cards accepted

Extensive collection of framing fabrics
Send for free samples and price list

SELWYN TEXTILE CO. INC.
134 West 29th St., N.Y., N.Y. 10001 • (212) 564-7992
Call toll Free (800) 223-3032

Charles Martin, who is well-known for his political cartoons and his covers for *The New Yorker,* has been coming to Monhegan since 1950 and now stays three to four months a year. He has recently written and illustrated three children's books about the island. The first, *Island Winter* (1984), is available from Greenwillow Books.

For over thirty years, the New York artist Ted Davis and his wife have stayed at Monhegan House where he keeps a cache of art supplies for resale to other artists. Every day, with the regularity of clockwork, he is at the dock to meet the *Laura B.* One almost feels as if the boat couldn't land if he weren't there.

Today, old-time residents say that another peak period has passed. Young artists are no longer settling in for prolonged, concentrated activity, mainly because the island has become very expensive. As recently as ten years ago, it was much cheaper to stay there than on the mainland. However, artists are coming in increasing numbers for short stays. In the spring and fall, the popular Kennebunk, Maine, painter Don Stone, who now owns the Jay Connaway house and studio on Horn Hill, brings workshop groups to the Island Inn. Clay Kent, Bob Calrow, Guy de Carero, and Elaine Clough have also conducted workshops. •

RASMUSSEN

Continued from page 45

did, I now approach my subject on a much more intimate basis.

My work can be divided into what I consider two different categories. The first is a super close-up study of my subject. In the case of flowers, I may concentrate on just one bloom or parts of a few of them. Shapes are large, the subject matter simplified and almost abstract in nature, and the values exaggerated. The result of this type of composition is a very dramatic statement. The second category places my viewer just a few feet back from a grouping of flowers and foliage and totally immerses him or her within the complexity of their overlapping shapes. In either case, I hope my viewers are captivated by what I see. In looking at one of my paintings, I want them to become aware of the ordinary things we see every day on a more powerful level and, in so doing, notice the intricacies of nature. Through the use of design elements and strong light patterns, I strive to give these common objects their chance for center stage.

Inspiration for a new painting can be triggered by the simplest thing. No

MATS & FRAMES
YOU GET MORE FROM THE FACTORY STORE!
Know-how, availability of custom service, personal attention, and low prices make the difference.
- Conservation Mats in 18 sizes
- 5-IN-1 Ready-Mats in 23 sizes
- Hand-cut Beveled Edge Mats
- Nielsen Aluminum Frame Sections
- Wood & Tenite and Ash Frame Sections
- Pre-Assembled Aluminum and Wood Frames
- Plastic Picture Saver Panels
- Shrink Wrap

Free catalog and mat samples on request.
STU-ART 2045 Grand Ave Baldwin, NY 11510
(516) 546-5151

Perma Colors DIV.
DRY PIGMENTS
(All media)
RESEARCH HAS GREATLY IMPROVED THE LONG USED PIGMENTS & HAS DEVELOPED NEW PIGMENTS MORE PERMANENT, STABLE & BRILLIANT.
NEW! Rabbit Skin glue
Gesso primed panels
Kolinsky Sable Brushes
Price list & details upon request
Interested in dealer inquiries
PERMA COLOR DIVISION
1626 East Boulevard, Charlotte, N.C. 28203
Phone 704-333-9201

"MUG" Dad for Father's Day
Mug's Nick/Name ____
shipped to:
NAME ____
ADDRESS ____
CITY ____ STATE ____ ZIP ____
PHONE NO. ____ WORK NO. ____
ALLOW 30 DAYS FOR DELIVERY
PLEASE ENCLOSE 2 or 3 PHOTOS—they will be returned with order.
MUG @ $45.00 ea. $____
10% Shipping & Handling $____
TOTAL $____
"Professional Muggers," P.O. Box 327, SOMERSET, CA 95684 (916) 644-1496

matter where I am, I find my eyes constantly combing the area for something that intrigues me. It may be rocks flooded with sunlight and strewn with the last of the autumn leaves; or perhaps it's the way the light hits a rusty old chain wrapped around the gunnel of a weathered fishing boat. Or maybe it's a single majestic magnolia bloom standing proud with its beautifully contoured petals enfolding one another. Or sometimes a myriad of blooms so complex catches my eye that I wonder which petals belong to which flower; but, oh, what subtle shadows are created as the light picks and chooses which petals deserve their place in the sun.

I do feel that artists visualize their surroundings differently. We are mesmerized by the way colors affect one another, by interlocking shapes and patterns of design, by value changes that contour shapes and create depth, by textures, and by the play of light against dark—often things the untrained eye would not attempt to evaluate, much less notice. Whether I paint on location or store this information for studio painting, I find myself thirsting for this firsthand knowledge that can be translated into a painting.

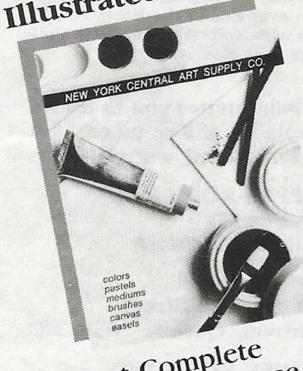
Plans for one of my paintings generally begin with sketches or photographs of my subject. In the case of flowers, these references are indispensible, since flowers won't last the period of time it takes me to complete a painting. In the spring and summer, I am constantly scrutinizing my garden and those of my neighbors for new arrivals. I often compare myself to a squirrel, gathering all that I will need for the rainy winter months ahead. I try to photograph the flowers in all stages of growth—buds, foliage, blooms, and past their prime. Since nature rarely seems to present me with the perfect composition, I find having a vast amount of information on my subject often necessary in order to complete my design. Light plays an important part in my work, too, so these photos are helpful in determining placement of shadows and highlights.

If a subject really excites me, I can often shoot a whole roll of film in a matter of minutes. I race down to the photo shop and wait impatiently for the film to be developed. Then I sort through the photos to see if I captured what I had in mind. I use strips of white paper to frame or crop images, trying to come up with a composition that pleases me. I focus on the foreground area only, for I can use several other photos to build my design.

A great new way for artists to view color slides!
magni-view...
No more prints, plug-in viewers, projectors! Paint from the beautiful color and sharp detail of your original transparency. The big, bright image is held exactly where you want it — brilliantly illuminated and absolutely undiluted by room lights — even in your fully lighted studio. Nothing like it has ever been available before — It's almost like painting from life. For complete information, send address and phone number to Dept. B. 5
magni-view ★ 800/433-7521 ★ 503/636-5275
983 Lake Front Rd., Lake Oswego, Oregon 97034

SUBSCRIBE TO AMERICAN ARTIST
Now celebrating 50 years of service to the art community
12 issues for $21
CALL NOW
1-800-247-2160
EXT. 97

FREE
New 96 Page Illustrated Catalog



Your Most Complete Fine Arts Supply Source in the World!
Exceptional selection from around the world! Many exclusive specialty items. Colors, pastels, brushes, easels, over 150 types of canvas in widths up to 197". All at discount prices! All yours from NY Central—serving artists for over 80 years.
Limited Introductory Free Offer. Mail Today!
NEW YORK CENTRAL ART SUPPLY
Dept. AA5,
62 Third Ave., NY, NY 10003
☐ Please rush me my FREE Fine Arts Catalog
Name ____
Address ____
City ____ State ____ Zip ____

holbein

TO THE WATERCOLORIST WHO USES PROFESSIONAL GRADE COLOR.

From Holbein of Japan, the principal supplier to the world's oldest professional watercolor market, a classically ground 84-color moist transparent watercolor of unsurpassed purity and permanence and unequaled consistency and brillance.

- Reproducing the characteristics of the hand-ground pigments of the Renaissance, Holbein grinds its pigments as many as 4 times in gum arabic to standards of perfection at each stage of production which far exceed industry standards.

CADMIUM RED LIGHT
ARTISTS' WATER COLOR
Holbein

- Our competitors no longer offer America's foremost watercolor. If you now use a professional grade color from Europe or elsewhere, you owe it to yourself and your work to try Holbein, the most exciting color line ever made available to the North American watercolorist. Your art material dollar will also go farther.

Holbein invites you to try its sample kit of 5 cc tubes of transparent watercolor.

HOPPER-KOCH INC.
P.O. Box 555
Williston, Vt 05495

and in Canada

1261 Shearer Street,
Montreal, Quebec H3K 3E5

HOPPER-KOCH INC.

Enclosed is $8.50 ($11.50 in Canada) for each sample kit and color chart as follows:

☐ Water ☐ Oil
☐ Gouache ☐ Acrylic

Also enclosed is $3.50 ☐ for Holbein catalog with color charts and color pigment compositions.

Name ....

Address ....

....

City .... State .... Zip ....

B

Many of my paintings are a combination of five or six different photos or various sketches, which, like a jigsaw puzzle, I piece together.

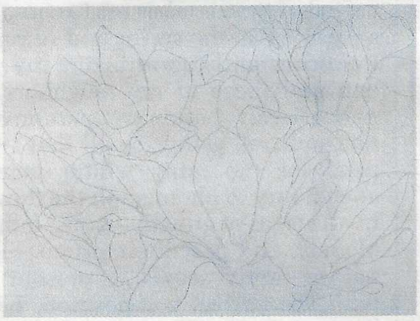
The initial drawing is done on vellum or drafting paper. I use drafting paper because it is available in rolls and is convenient for both large- and small-scale paintings. This paper is also somewhat transparent, so it allows me to play with overlays while I work out my design. In designing a painting, I am constantly aware of shapes, patterns of light and dark (thumbnail sketches can often help), placement of my focal point, and creating a "passage" through the painting. Leaves are often turned so as to act as pointers or highlighted to stress a particular area. When I am satisfied with my composition, I transfer it to the watercolor paper with the use of graphite paper. This drawing is very simplified; it is more or less an outline drawing for placement only. The finer details can be drawn in later as needed. I have always loved drawing, and I think the time I spend doing it brings me closer to my subject and gives me a better understanding of the nature and characteristics of what I am about to paint.

I spend one to two days in this design and transfer stage. I feel this is time well spent, for by working out most of the compositional problems ahead of time, I can concentrate more fully on the actual painting process. A painting takes me anywhere from five days to three weeks to complete, depending on its size and complexity.

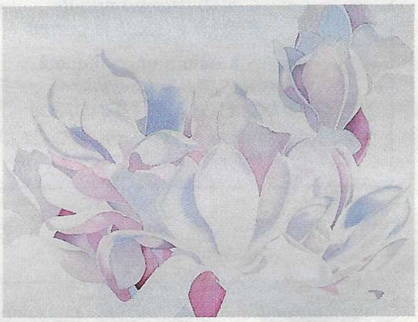
At this point, I plan where I will save my whites and mask out the areas, if necessary. I try to use as little masking agent as possible. It is quite time-consuming to apply and to remove, and I feel it slightly damages the paper. I generally try to paint around areas I would like to save, with the exception, perhaps, of a stamen that is lighter than its flower. Here, too, a decision is made in regard to the palette I will use, taking into consideration which pigments to use in order to achieve the effects I am after.

By now, I'm very anxious to get some paint on the paper. I begin by using a large brush, painting my lightest values within each shape and taking care to save the selected white areas. Working with small, contained areas, I am able to move from side to side of the painting, allowing one area to dry as I progress to another. Working the painting as a whole, although the areas are isolated, seems to give me a better unity of color. The end result of this underpainting stage is large, flat areas of color, with the details to follow with each additional glaze.

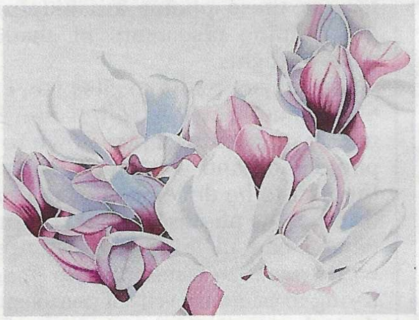
A leaf, for example, may have an underpainting of yellow. This color would eventually make up the vein-



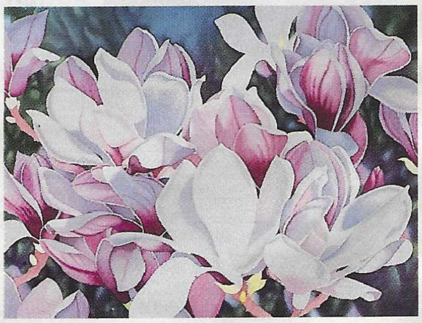
Step 1: I begin by making a light pencil drawing to establish the basic shapes of my design.



Step 2: The lightest values are then painted in with a large brush, being careful to preserve the white paper in selected areas.

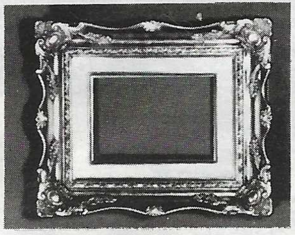


Step 3: Successive layers of glazing colors are then applied, darkening the values and establishing more detail.



Step 4: The completed painting: *A La Mauve*, 1986, 21½ x 29. Courtesy Lawrence Gallery, Portland, Oregon.

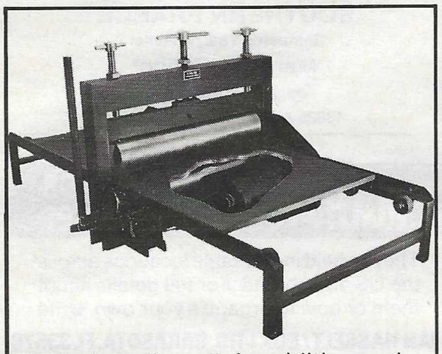
SHARWOOD CREATIVE CENTER



Frame Sale
3 Inches Wide With Liner

5 x 7	$11.50	14 x 18	$20.50
*8 x 10	14.50	*16 x 20	22.50
9 x 12	15.50	18 x 24	25.00
*11 x 14	17.50	20 x 24	26.00
12 x 16	19.50		

$3 Freight. Free freight on orders over $30.
*Available in Gold Leaf or Gold Leaf & Ivory
Check, Visa or Master Card. Give Card No. & Expiration date. Oklahoma residents add sales tax.
SHARWOOD'S
540 W. Main Norman, OK 73069 405-321-6634



Prints intaglio, relief and lithography.
Motor or hand driven.
Bed size 27 x 48. Weight 520 lbs.
For additional information, write for our brochure:
The Wright Press
Grand Junction, Mich. 49056

Art Education

CORRECTION

The following listings were omitted from the March 1987 Art School Directory:

Wells Studio Gallery, P.O. Box 152, Islamoráda, FL 33036; (305) 664-4971. Wlcr. workshops in the Florida Keys. Workshops begin the first week in December.
Cape Arts Workshops, Box 12, Cummaquid, MA 02637. Weekly Sessions on Cape Cod: Aug. 2, Children's Book Illustration, Marcia Sewall, Aug. 24, Watercolor, Claude Croney. Cartooning, Fred Fredricks. Also quilt design and writing arts.
Miles Batt Watercolor Workshops, 301 Riverland Rd., Ft. Lauderdale, FL 33312. Workshops in: Mexico, Jul. 16-26, Ireland, Aug. 6-20.

ing or highlights in this leaf. The first glaze would cover the leaf on either side of its central vein. If I desire more delicate veins off the central one, I allow this paint to dry until it has lost its sheen. Then, with clean water and a fine-tipped "thirsty" brush, I work quickly, picking up thin lines of paint to indicate these veins. Still a fairly flat shape, my third glaze would add more shading to contour the leaf. Cast shadows would be the final glaze.

Flowers and foliage are handled with the same approach: the paint is applied from light to dark, using layers of glazes to build color and detail. The number of glazes varies according to the amount of detail, each one completely drying before the next one is painted. Working in this manner, I must be careful not to overwork an area and disturb the underpainting as I proceed.

There is a point in every painting when I turn from my reference material to what actually lies before me. I have gathered the critical information needed; now I must make the painting work! Experience and intellect take over as I find myself reassessing each area as I continue to paint. Each brush stroke affects another, and I must be willing to make the necessary changes.

After I have completed the foreground and middleground, I move to the background. These areas are usually worked fairly wet, charging in color. If it is a large background area, I will often prewet it in order to allow myself more time to paint precisely around my subject matter.

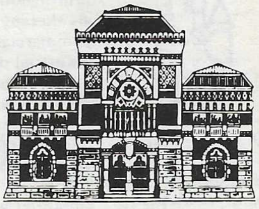
Since I consider myself somewhat of a value painter, adding the darks is my favorite part. I often can't resist adding some early, especially since they help establish how dark to make the middle values. These areas of contrast can be used to push an image forward, create a feeling of depth, or stress an area of emphasis.

Throughout the time I work on a painting, I am constantly stepping back to reevaluate it. The final stages are spent softening edges, adjusting colors, and strengthening values. I try to set the painting up in my studio for about a week before I frame it. By observing the painting each day with a fresh eye, I can usually spot any last-minute changes I feel are necessary. I can't say how many times I have completely unframed a piece in order to make a minor change, so I have learned my lesson!

The final touch, of course, is the framing. I take just as much care in that area as I do in the painting itself. I am a strong believer in accurately cut

PENNSYLVANIA

PENNSYLVANIA ACADEMY OF THE FINE ARTS



founded 1805
Oldest art school in America offers majors in Painting, Printmaking & Sculpture. Admission by portfolio. Financial Aid available. Approved for Veterans. Evening & Summer programs.
For catalog write:
P.A.F.A. Room A
Broad & Cherry Sts., Phila., Pa. 19102

COLORADO

ROCKY MOUNTAIN COLLEGE OF ART & DESIGN
Computer Graphics
Advertising & Graphic Design
Illustration
Fine Art
Signs & Outdoor Advertising
Accredited
Degree granting programs
Dept. AA
1441 Ogden St.
Denver, CO 80218
(303) 832-1557
A member of the International Council of Design Schools

MASSACHUSETTS

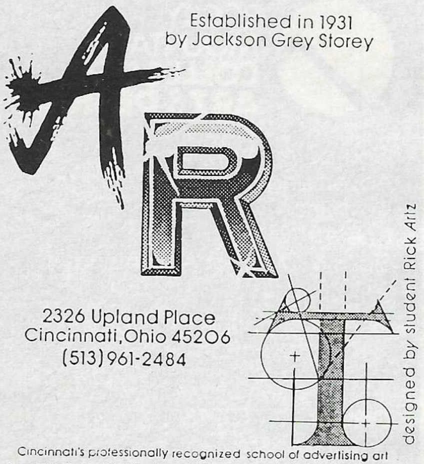
"If you're interested in Design, Illustration, Fine Arts or Photography, we'll put your creativity to work." *William H. Willis, Jr. President, Art Institute*
We'll make you work hard so you'll have an easier time getting the job you want. For information call (617) 262-2844.
THE ART INSTITUTE OF BOSTON
700 Beacon St. Boston, MA 02215
We'll put your creativity to work.

OHIO

the Columbus College of Art & Design
distinguished professional college of art
est. 1879
47 north washington ave.
columbus, ohio 43215
(614) 224-9101
b.f.a. degree
request catalog ccad
non-profit org.

fine arts
sculpture
ceramics
painting
glassblowing
printmaking
art therapy
commercial art
industrial design
interior design
magazine illustration
advertising design
retail advertising
photography
video
computer graphics
fashion illustration
fashion design
summer classes
tuition scholarships
financial aid

CENTRAL ACADEMY OF COMMERCIAL
Established in 1931
by Jackson Grey Storey



ART
designed by student Rick Artz
2326 Upland Place
Cincinnati, Ohio 45206
(513) 961-2484
Cincinnati's professionally recognized school of advertising art
Ohio State Board of School and College Registration #71-04-0199M

CONNECTICUT

PAIER COLLEGE OF ART
INCORPORATED
Degree study in Fine Arts, Graphic Design, Illustration, Interior Design and Photography.
Admissions Office
6 Prospect Court • Hamden, Connecticut 06511 • (203) 777-3851

CALIFORNIA

LA JOLLA ACADEMY OF ADVERTISING ARTS
Training and job service in design, advertising, illustration, photography, public relations, marketing, and art direction. Financial aid. FREE catalog. 619-459-0201.

NEW JERSEY

duCret SCHOOL OF THE ARTS
COMMERCIAL ART • FINE ART
ACCREDITED MEMBER OF NATTS
SEND FOR BROCHURE
1030 Central Ave., Plainfield, NJ 07060
(201) 757-7171

mats and simple frames that do not detract from the painting. I always have these professionally cut. It may cost more, but it saves me time and much frustration. I am fortunate to have several frame shops in my area that work with artists on a wholesale basis. I order my mats, glass, and frames precut, so all I have to do is assemble them. Since I take pride in my work, I feel the total presentation should reflect that.

I am primarily a studio painter; consequently, I have a great deal of supplies on hand. This is due to the fact that I rarely throw anything out. I never know when I might need something!

I use a Jones palette of white plastic. It comes with a cover, has a large mixing area, and the wells have a low lip that can easily accommodate large brushes.

Winsor & Newton paints make up my entire palette. My current favorites are: Winsor yellow, new gamboge, aureolin yellow, permanent rose, alizarin crimson, rose madder alizarin, brown madder alizarin, burnt sienna, Winsor red, cerulean blue, Winsor blue, Prussian blue, and French ultramarine. A recent addition is sap green. It has wonderful transparent staining qualities, and a touch of this pigment seems to liven up many mixtures.

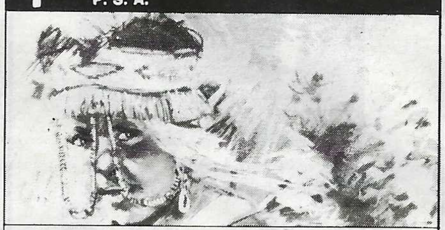
For brushes, I generally use rounds—Nos. 26 and 36 by Robert Simmons and Nos. 10 and 20 by Pro Arte (these are a recent acquisition and they hold a great tip!). My other constant companions are two bristle oil brushes from the Grumbacher 1271B series, Nos. 4 and 8. I use these brushes to lose edges, soften edges, and pick out some detail such as veins on the underneath side of a leaf. I also use a Robert Simmons 2″ Skyflow brush for large areas or backgrounds, and a 1″ flat (on occasion) for some background areas.

Almost all of my work is done on 300-pound d'Arches cold-pressed paper. I have experimented with a variety of types and weights of paper, but this one seems to best suit my needs. Because I use the bristle oil brushes a great deal in my work, I need a paper that will tolerate a little abuse. I staple the paper to a piece of 3/8″ plywood with a staple gun. This paper is heavy enough not to require stretching; however, before I put my drawing down, I do wet it with clean water to remove the sizing.

Additional supplies are a kneaded eraser, a pencil, Winsor & Newton's Art Masking Fluid, a spray bottle, paper towels, a roll of toilet paper wrapped with paper towels (to blot

TOURS, WORKSHOPS, AND SUMMER SCHOOLS
FOREIGN AND MISCELLANEOUS

KONIS P.S.A. OIL • PASTEL WORKSHOPS


INDIAN TRAILS
RUIDOSO, NM
HOUSTON, TX
KERRVILLE, TX
(CARRIZO LODGE
RUIDOSO, NM)
DILLMAN'S LODGE, WI
BRECKENRIDGE, TX
SAN DIEGO, CA
JACKSON, MS
BARTLESVILLE, OK
OKLAHOMA CITY, OK
AMARILLO, TX

KONIS
CLASSES
FEATURE
PORTRAIT
AND
LANDSCAPE

APR. 25-MAY 2
MAY 4-8
MAY 18-22
JUNE 8-12
JUL. 20-24
JUL. 27-31
AUG. 17-21
AUG. 31-SEP. 2
SEP. 21-25
OCT. 5-9
OCT. 19-23
OCT. 26-30
NOV. 9-13

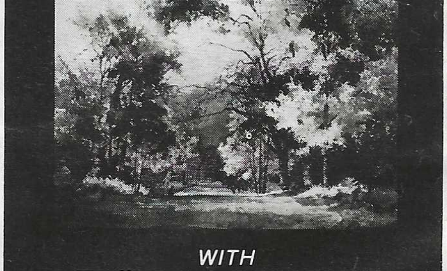
Your art group is invited to schedule a Konis Workshop.
ben konis please send for brochures:
712 W. 17 Amarillo, Texas 79102

PAINTING & DRAWING
in
SOUTHERN FRANCE
Semester/Year/Summer
Marchutz School
27, pl. de l'Université
13625 Aix-en-Provence, France

TONY van Hasselt A.W.S. WATERCOLOR WORKSHOPS
They're held in paintable locations across the US and abroad. For full details about them or how to organize your own, write
VAN HASSELT / BOX 1418, SARASOTA, FL 33578

WORKSHOPS UNLIMITED
★ Art Instruction VIDEO TAPES by Ahrens, Britt, Egeli, Flattman, Goetz & Handell
★ 1987 WORKSHOPS ★
SAMMY BRITT .... MAY 11-15
BEN KONIS .... OCT. 5-9
• SEND FOR OUR FREE BROCHURE •
P.O. BOX 16026 • JACKSON, MS 39236 • 601-353-ARTS

WATERCOLOR WORKSHOP


WITH
TOM LYNCH
MAY 1981 ISSUE APRIL 1986 ISSUE
HOST OF PBS T.V. SERIES
"THE MAGIC OF WATERCOLOR"
For Complete Information or to
Order $10.00 Book, Write:
P.O. BOX 1418A
ARLINGTON HEIGHTS, IL 60006
Also available for Workshops in your area
Information on video cassettes also available

WORLDWIDE ARTISTS WORKSHOP TOURS
Rewarding, Enjoyable, Memorable
Art Experiences

1987

May 6-23—	**Gerald F. Brommer**, NWS (Watercolor/Sketching). "Glories of Spain"
July 13-17—	**Al Brouillette**, ANA, AWS, NWS (All Watermedia "The Practical Approach to Creative Painting" Oregon
August—	**Lorenzo R. Brullo**, AWS (Watercolor/Drawing). "Art Experiences in the Real Italy"
Sept.—	**Duane R. Light**, (Watercolor/Drawing Photography) Fall Foilage-Maine
Oct.—	**Barbara Nechis**, AWS (Watercolor) "Italy for Artists"
Nov.—	**Linda A. Doll**, NWS (Watercolor/Drawing) Kona-Hawaii

ARTISTS WORKSHOP TOURS AGENCY

Marta Elena Skorupski
Suite 814, 1007 Fifth Avenue
San Diego, CA 92101
(619) 233-5165

HEWITT
PAINTING WORKSHOPS (since 1955)

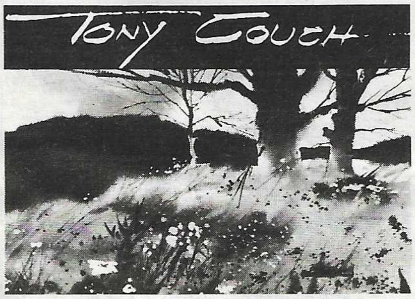
- **CHARLES REID**
San Miguel Allende
MEXICO ● July 22
- **FRANK WEBB**
Kailua-Kona
HAWAII ● August 18
- **DONG KINGMAN**
Kunming, Beijing & Guilin
CHINA ● September 10
- **MILLARD SHEETS**
Lake Chapala
MEXICO ● October 19
- **JOAN & REX BRANDT**
Monterey
CALIFORNIA ● Nov. 8
- **CHRISTOPHER SCHINK**
Lake Atitlan & Antigua
GUATEMALA ● Feb. 2, '88

Write: T.H. Hewitt, P.O. Box 82266
San Diego, CA 92138, (619) 222-4405

ART IN PROVENCE

SUMMER 1987
June 15-July 24
— AIX-EN-PROVENCE or AVIGNON —
Painting, drawing, critiques, field trips, French classes.
write: **INSTITUTE FOR AMERICAN UNIVERSITIES**
27 Place de l'Université 13625 Aix-en-Provence
Cédex, France

TONY COUCH



WATERCOLOR WORKSHOPS

St. Simons Island GA, May 4-7
Charleston WV, June 2-5
Battle Creek MI, July 8-11
Crystal Lake IL, August 10-13
Dallas TX, September 9-13
Hotchkiss CO, September 30-October 4
Slide and video programs & autographed copy of my new book now available

WRITE: *Tony Couch / 5840 Musket Ln.*
Stone Mtn., GA 30087 / ***404-934-2936***

up excess water or paint from my brush), two containers of water (one to wash out my brushes, the other as a source of clean water), masking tape, and rubber cement thinner (to clean my brushes after using the masking fluid). On occasion, I also use a cosmetic sponge and transparent contact paper (as a stencil) for lifting out areas.

Good supplies are important, but only to a point. I have no set rules other than if it works, by all means use it. These are items I use now, but they are always subject to change. I hope my viewer becomes more intrigued with the statement I make in a painting than with any particular technique or tools I may have used to achieve it.

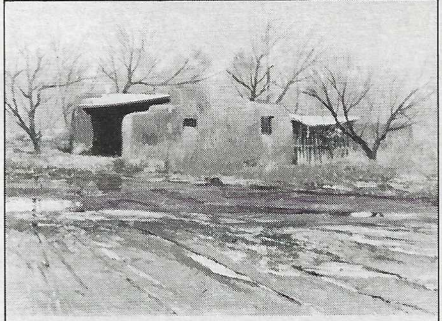
Watercolor is a very exciting medium to be working in these days. I am often amazed at the great variety of approaches and high level of creativity and competency artists possess in this field. The interest in watercolor seems to be growing, too, as evidenced by the many watercolor societies that have been formed, the multitude of national exhibitions held strictly for watercolor, and the evergrowing number of artists working in the medium. I am happy to be involved in this phenomenon. Personally, I can't imagine a better way to spend my life. Quite simply, I love painting in watercolor! It has opened my eyes to the world around me, opened my mind to explore new horizons, allowed me to reach goals I never thought attainable, and presented me with a lifetime challenge. Yes, you could say I am thoroughly entranced by the magic of watercolor! •

MOVALLI

Continued from page 41

to be content with the sort of advice given by one painterly painter: When you don't know what to do, forget everything anyone ever told you and just take a look. It's more comforting to think our problems lie in a faulty technique, a technique that can be salvaged once the right teacher is found. A problem that lies in the eye seems harder to control. Frustration increases as we realize that the fault lies in ourselves and not in our instruction. But so does the challenge. A couple of painters were talking about a friend whose highly finished work was a great favorite with the public. "Criticize him if you want," said one, "but there's no denying he's a competent painter." There was a brief silence. "Well," said the other, "is that what you want written on your tombstone: He was a

ALBERT HANDELL P.S.A.
'NATIONWIDE WORKSHOPS
OIL-PASTEL, PORTRAITS & LANDSCAPES



The Old Adobe, Santa Fe-Oils-20"x28"

1987

Cleveland, Ohio	April 20-24
Baton Rouge, Louisiana	April 27-May 1
Chicago, Illinois	May 18-22
Ocean City, New Jersey	June 8-12
Detroit, Michigan	June 15-19
Texas Hill Country	June 22-26
Taos, New Mexico	July 6-10
Woodstock, New York	August 24-28
Waynesboro, Virginia	September 12-16
Nashville, Tennessee	Sept. 18-21
Orlando, Florida	Sept. 23-27
San Francisco, California	October 12-16
Toronto, Canada	October 26-30
Alexandria, Virginia	December 7-11

For information write to
P.O. Box 8629 Santa Fe, N.M. 87504-8629.
Phone 505-983-8373

DIANA WILLIS P.S.A.
PORTRAITURE
& LANDSCAPE
WORKSHOPS
IN
ITALY & IRELAND

• PASTEL • OIL
• WATERCOLOR
• SCULPTURE

June 11- Sept. 11

ALL ART MATERIALS ARE SUPPLIED FREE OF CHARGE
- Live in a beautiful 18th Century Villa on Lake Como, a magnificent Georgian Manor house in County Galway
- Study on a one-to-one basis • Art seminars
- International instructors
- Gourmet meals • Visit Florence, Rome & Venice

FOR FREE COLOR BROCHURE
Mail this coupon or call: (212) 980-7053
International Art Programs, LTD
41 Union Square Room 314
New York, N.Y. 10003

NAME
ADDRESS
CITY/STATE/ZIP
( )
TELEPHONE ☐ITALY ☐IRELAND
☐PAINTER ☐SCULPTOR

JAMES GODWIN
SCOTT
1221 LOCUST ST., #1401
ST. LOUIS, MO 63103 314-421-1459
WATERCOLOR WORKSHOPS

13TH YEAR: "HOW TO - AND WHY NOT!"
JUNE 28 - JULY 3 AND SEPT. 27 - OCT. 2
ASILOMAR, MONTEREY PENINSULA, CAL.
JULY 12 - 23 NR. VICTORIA, B.C. CANADA
SEPT. GALLIPOLIS, OH OCT. SANTA FE

Ann Templeton
OIL WORKSHOPS
Carrizo, Ruidoso, NM—June
Dillmans, WI—July
Asilomar, Carmel, CA—August
Rt.5 Bx.5758 Pearland, TX 77584 (713) 489-8198

CITY & GUILDS OF LONDON ART SCHOOL
Principal: Roger de Grey, P.R.A.
1 yr Foundation Course. 3 yr Diploma Courses in Painting, Sculpture, Illustrative Arts, Carving in Stone & Wood. Restoration of Wood, Stone & Polychrome. 2-3 yr Craft Diploma Courses in Lettering. Decorative Arts & Woodcarving & Gilding. Non Diploma Courses, Fees £2400 per annum. U.K. or overseas.
International reply coupon to The Secretary.
124 Kennington Park Rd. London SE11 4DJ.

AL BROUILLETTE
Bermuda Cruise
May 1987
Home Lines from NYC
Contact: Chris Unwin 6850 Brookshire Drive, West Bloomfield, MI 48033 (313) 669-4736

MASSACHUSETTS

SEVEN SOUTH STREET
The INN

CAPE ANN ARTISTS
SPRING AND FALL WORKSHOPS
SPRING 1987
Rudy Colao—Bernard Gerstner—
Paul Leveille—Charles Movalli—
Ferdinand Petrie—Betty L. Schlemm—
T.M. Nicholas—Ruth Wynn
WATERCOLOR—OIL—PASTEL—DRAWING
SEASCAPE—LANDSCAPE
STREET SCENES—BOATS AND HARBOR
PORTRAIT—STILL-LIFE
Gracious Accommodations
Write for brochure:
George and Helene Waldschlagel
Seven South Street
Rockport, Mass. 01966
Tel. (617) 546-6708

competent painter? Not me," he continued. "I want: He tried to be an artist!"

If the aim of art is to see nature for yourself, to discover how you feel about what you see and how you can interpret it, then style becomes a direct expression of the personality of the painter, and the brush stroke is like a piece of the painter's handwriting. Pictures are large pieces of calligraphy, written as much as painted. With this sort of attitude, it's not surprising that the painterly painter's approach usually becomes progressively more summary and expressive with the passage of time. He or she moves toward greater and greater simplicity of statement. The greatest sinner, from this point of view, is the instructor who hands out prepackaged brush strokes and formulas, thus shortcircuiting thought at its most critical and important stage. One of our painters refuses to touch the work of his students, fearing, he explains, that the student could mistake his brush stroke for *the* way to paint an eye or a tree. It might take the student ten years to find out differently. The situation is much like that described by Eugen Herrigel when he tried to learn archery from a Zen monk. Unable to discover the "trick," he cornered his teacher and demanded practical guidance. The master replied that if he gave techniques at the price of the students' experience, he'd be a terrible teacher and should be fired. It's this extreme emphasis on the *experience* that characterizes all painterly painters. An old-timer once noted that he loved the work of a friend because he saw the most familiar things in the most unfamiliar way. That's why Hawthorne told his students to paint studies that would surprise him, that would make him feel the shock and thrill of their discoveries about the world and themselves.

Our painter is almost as interested in learning how not to paint things as he is in learning how to paint them. In fact, the painterly painter avoids the how-to approach, suspicious, as ever, that technique will obscure his or her vision. Here he or she shares another idea with the Oriental sages: learning gained is learning lost. Vigilance is everything. Some of our painters, debating the nature of their activity, once decided that it was like performing on a high wire. Each brush stroke counted and there was no time to nod or rest. Each day presents a new problem and demands a new solution. Experience can't solve a problem, but it helps the painter to see what the problem is. The greatest

NEW HAMPSHIRE
Watercolor
SUMMER 1987
FIGURES AND PORTRAITS IN WATERCOLOR
The Phoebe Flory Watercolor School
16 North Main Street P.O. Box 14
Mont Vernon, NH 03057
Undergraduate and graduate credits.
Eliot O'Hara Scholarships
for Art Teachers.
Author of
Watercolor Portraiture
Dover Publ,
1985

MAINE
CARL SCHMALZ
WATERCOLOR WORKSHOP
Cape Porpoise/Kennebunkport
18th SEASON MAINE
JULY 1987
Concentrated lessons for selected students in limited groups; emphasizing development of personal style and technique; based on shore landscape, architecture & sea subjects.
Write: RD 2 Arnold Road, Amherst, MA 01002

17th ANNUAL
DON STONE
A.N.A. A.W.S.
MONHEGAN ISLAND WORKSHOPS
OILS • WATERCOLORS
JUNE 13-20
•
SEPT. 12-19
write or call for brochure
11 Fairway Drive
Kennebunk, Maine 04043
207/967-3498

COLORADO
ROCKY MOUNTAIN RETREAT
★ Arts Management Institute ★
with June Spencer
May 3-5
Individual Career Plans, Contracts, Economical Marketing Research for Artists & Arts Managers
★ Outdoor Oil Painting ★
with Bruce Haughey
May 18-22
Learn to begin work on location and finish in studio. Daily demonstrations.
In the Majestic Rockies, near Estes Park, Colorado
(303) 237-7407 For Details

MICHIGAN
Watercolor Workshop with
NITA ENGLE
Grand Hotel, Mackinac Island, MI
Aug. 24-28, 87
Please contact: Helga Flower P.O. Box 736,
Sault Ste. Marie, MI 49783 or call: 906-632-3437

The Depot Studio • Gallery • School of Art
Paul Grant June 11-14
Nita Engle June 18-21, Sept 10-13
Maggie Linn Aug 27-30, Sept 3-6
Call or write:
The Depot
420 Rail St.
Negaunee, MI 49866
906-475-4067

temptation (and danger) is to rely on previous solutions and thus paint the same picture for the rest of your life. Some feel that the professional is, by definition, the one who can always turn out a good piece of work. The painterly painters, as usual, feel quite differently. With everything depending on experience and alertness, the work is bound to fluctuate with the disposition of the artist. One of our painters destroys four out of every five pictures, declaring that "a dud is a dud." All of them ignore the idea of "skill" when defining "talent" and prefer more generalized terms. One says it's "simply a liking for something," another, that it's "enthusiasm," and still another, "interest." The difference between a commercial artist and himself, says one painter, is that the commercial artist can do a job and repeat it over and over again. He can't. He tried once, when money was scarce. A dealer suggested doing pictures by the gross. He tried to do ten of a certain subject. The first was good, the second, not so good, the third, terrible. "Some people think painting is painting," he explains, "and that all practice helps, even doing a hundred of the same thing. But that doesn't make you better—it makes you worse."

So our painterly painters are surrounded by seeming contradictions. They finish by not finishing, include by leaving out, paint more by painting less. Their means are easy to see, the results, immediately felt. But how such seemingly insufficient means lead to these results is a mystery. It's as if the magician at the carnival explained his trick and still fooled you. In more finished pictures, there exists a one-to-one relationship between effort and effect. Dutch painters made grasshoppers look like grasshoppers, and you saw the veins in the legs because the artist painted them. But when the legs aren't painted and you *still* sense the veins, curiosity and interest are added to simple admiration. Then industry gives way to the magic of art. •

GALLERIES

Continued from page 69

art dealers."

Gerold Wunderlich's gallery deals with no more than ten artists at a time and is somewhat flexible about working relationships. "I do shows when the artist has a sufficient quantity of quality work to warrant a show," he says. This may mean that shows for an individual artist could be anywhere from two to five years apart, although, he adds, "scheduling an exhibition for an artist more than every six years can be a problem." He requires a minimum of twenty pieces to mount an exhibition, the exact number depending to some degree on the sizes of the pictures.

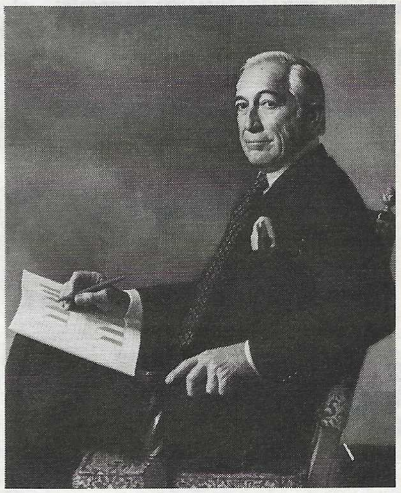
Further comments about how artists may best establish good working relationships with dealers came in answer to the question: "What would you consider your pet peeves about those artists seeking to affiliate and those already associated?"

"Wanting to show before they are ready and allowing their heads to be turned by a degree of success," says Allan Frumkin. "Being unrealistic about pricing their work," says Joan Ankrum. "I don't like an artist who wants to paint to order," says Gerold Wunderlich. "I try not to make generalizations regarding artists," says Louis Newman. "They come to me with various amounts of sophistication. Personally, I would rather work with a first-rate artist who is a little difficult than with a mediocre artist who is just swell."

"I don't care for artists who rely too heavily on an in. This kind of introduction may open a door, but if their work is inappropriate, everyone

DANIEL E. GREENE N.A.
1987 Portraiture Workshops

Workshop Schedule Indianapolis May 10-15
1987 SUMMER PORTRAITURE WORKSHOPS
NORTH SALEM, NEW YORK
Weekly From June 7–August 14

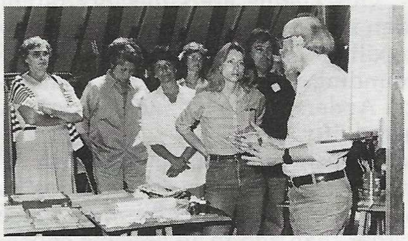


"I learned more in one week at your workshop than I did in all the years I've been studying." E.R., San Diego, California

Study on a one-to-one basis with Daniel E. Greene, one of America's leading portait painters and one of the foremost pastel artists in the United States. His work is represented in more than 400 public and private collections, including the Metropolitan Museum of Art. His classes at the National Academy of Design and the Art Students League in New York City were taught to capacity enrollments. He is the author of two definitive books, *Pastel* and *The Art of Pastel*.

Workshops begin Sunday evenings with a demonstration on the basic technique of painting a portrait in oil. Throughout the following week, artists work six hours a day under the constant and personal direction of Mr. Greene. There is also a portrait demonstration on Tuesday evening, in pastel. Limited enrollment ensures that each artist will receive careful, individual instruction from Mr. Greene.

Workshops fill quickly. Plan to reserve your place early.



For free color brochure, registration form or further information about Mr. Greene's 1987 schedule mail this coupon or call: Ann Korhumel, Studio Hill Farm, Route 116, North Salem, NY 10560 (914) 669-5653.

Name________________
Address________________
City________________
State________Zip________ 5

PENNSYLVANIA

Pioneer Crafts Council

TOUCHSTONE SUMMER WORKSHOPS

June 15-September 13

Beginning, intermediate, advanced, and master classes with nationally recognized craftsmen in a variety of media including clay, fiber, wood, metal/jewelry, glass, graphics, and photography in a resident craft facility.

For further information contact:
Touchstone Center For Crafts, Pioneer Crafts Council, P.O. Box 2141AA, Uniontown, Pennsylvania 15401, (412) 438-2811

The **Pine Knob**
a charming country inn

In the beautiful Pocono Mountains of Pennsylvania One of America's Finest Country Inns is offering Creative Workshops

OIL • WATERCOLOR • PASTELS
PHOTOGRAPHY • WRITING

5 DAY WORKSHOPS

MAY – OCTOBER

HAL SCROGGY • WALTER MILLER
BARBARA OSTERMAN • EDWARD LIS
BOB DONEY • DON DENNIS • HOMER HACKER
MARILYN PHILLIS • JUANITA FARRENS
HETTIE JONES • ELLEN FOUNTAIN
DON GETZ • LEE HOFFMAN • GARY AKERS
CHIP DECKER • SALLY MILLSPAUGH

WRITE FOR BROCHURE:

PINE KNOB INN
ROUTE 447 BOX 275B
CANANDENSIS, PA 18325
PHONE 717-595-2532

WISCONSIN

CREATIVE WORKSHOPS
In Wisconsin North Woods
announces its **1987** Artists

L. BLOVITS **J. BURNHAM**
R. MUELLER **S. LAWRENCE**
G. KREUTZ **G. PATE**
J. WALSH **R. SINCLAIR**
B. CHIDESTER **G. LIPSCOMB**
J. NAYLOR **B. ALEXANDER**
C. ORR **J. SIMMONS**
C. SOVEK **M. McKENZIE**
M. HUGHES **J. YOUNG**
R. MILLAR **B. KONIS**
J. GYER **L. HABER**
R. HIGDON **J. SOARES**

And others
(See March 1987 issue)
Write for complete information to

Dillmans Sand Lake Lodge
PO Box 98AA, Lac du Flambeau, Wisconsin 54538 • (715) 588-3143

wastes time trying to spare hurt feelings," says James Cox, who is equally opposed to artists who are prima donnas or who bring personal crises into their professional relationships.

"Artists should not expect dealers to be art critics and comment on their unsolicited work," says Sherry French, who reviews all new work sent through the mail. "New artists coming into a gallery should be understanding of a dealer's time, which should properly be spent trying to sell paintings. If I spent even five minutes with each of the ten or fifteen artists who come to the gallery every day, I would not have the time needed to sell paintings to pay the rent."

Most dealers don't enjoy competition from their own artists. Marian Locks's pet peeve is "artists who sell from their own studios at the same time that I am representing them—especially if they undercut the gallery price."

Francesca Anderson's pet peeve about affiliated artists is "when an artist changes the price structure from one regional gallery to another without informing other galleries, and when an artist opens a gallery in his or her home, or just 'down the street in the center of town.' "

William Van Straaten sums up all pet peeves that gallery owners and dealers have about artists with one word: "unprofessionalism."

For, of course, the fact is that dealing in art is both a profession and a business. As the broker between artist and buyer, the gallery owner seeks to make a living and pursue a career by selling the works of artists to the public. Who, then is that public?

Says Van Straaten, "We deal with corporations and individuals. Many of our clients add to their collections, whereas others are looking to fill wall space."

"Our clients are collectors rather than investors—residents of the metropolitan Boston area as well as surrounding suburbs," reports Francesca Anderson. "The median age is about fifty."

"Probably our clients, mostly individuals with a few corporations as well, are looking to fill wall space rather than add to an ongoing collection," says Jerry Eisley.

On the other hand, New York City galleries tend to number serious collectors among their chief clients. "About a third of my clients are corporate and 10 to 20% are museums. Private clients make up the rest," says Sherry French, who adds, "I am most interested in working with people who are attempting to build collections, and fortunately many of my

MONTANA

MONTANA ARTIST WORKSHOP
The Fascination of Watercolor
by Harold Demont Olson
Held at Flathead Lake Lodge,
30 miles from Glacier Nat'l. Park, May 31-June 6
Brochure: Art Workshop
Box 248, Bigfork, MT 59911
Phone: (406) 837-4391

OREGON

BET BORGESON
COLORED PENCIL WORKSHOPS
NEWPORT on the OREGON COAST
Beginning . . . June 12-14 or 26-28
Intermediate/Adv. . . . Aug. 21-23
WRITE: 3977 S.W. Condor, Portland, OR 97201

VERMONT

Pine Mountain Studio
Arlington, Vermont
PAINTING WORKSHOPS
1987

Paint in the cool Green Mountains of Vermont, whose rushing streams, covered bridges, moss covered rocks and quaint villages have inspired artists for centuries.

Bob Gerbracht July 26-July 31
Milford Zornes October 11-16
Maxine Masterfield August 2-7
Frank Webb October 18-23
Tony Couch September 16-20

Write or Call: Roma Quartana
2604 Gay Lynn Drive
Kenner, Louisiana 70065
Winter Tel: (504) 887-6259
(504) 733-5410
Summer Tel: (802) 375-6038

ART WORKSHOPS OF VERMONT

Barbara Nechis MAY 25–29
Don Getz JULY 6–10
Barbara Osterman JULY 13–17
Christopher Schink SEPT. 14–18
Al Brouillette SEPT. 21–25
Tom Lynch OCT. 20–23

Box 57A, Chittenden, VT 05737
(802) 483-6058

ART NEW ENGLAND

Summer Workshops

Watercolor
Pastel
Oil Painting
Monoprint
Sculpture
Ceramics

Join a community of artists, art students, art teachers.
Week long intensive workshops led by distinguished faculty at Bennington College, Vermont.

Write or call: 617 232 1604
ANE Summer Workshops
P O Box 140 Chestnut Hill MA 02167

clients are in that category."

James Cox says that most of his clientele are collectors also. "They are 80% male, 80 to 90% in upper-income brackets, and 60% individuals, 20% corporate, and 20% institutional and other professionals. Very few are speculator-investors, although most want to feel that the purchase price has a strong market base. We do not fare well with interior designers with a budget for X number of pictures with colors matching their furniture."

Gerold Wunderlich calls his clientele "mostly individuals, 95% of whom are collectors. I don't encourage investors; they belong in abstract art. Some are just buyers of art. If they like something, they buy it. None buy just for decorative purposes."

Allan Frumkin categorizes his clientele as "individuals and museums rather than corporations." They are collectors since, as he puts it, "only the mad would invest in contemporary art and we deal mostly with sophisticated collectors."

Louis Newman, whose Beverly Hills gallery attracts collectors from all over the world, says, "We have been able to serve the needs and interests of many business and professional institutions, as well as those private collectors with whom we've developed relations during the past twelve years. We always advise our clients to avoid buying work for investment, in spite of the fact that many of the works we have sold have appreciated in value over the years. Art is a good investment only if the collectors can enjoy their acquisitions."

On the other hand, Marian Locks caters to a clientele that is mostly young and on a small budget, and whose taste and income can be expected to grow. She believes that her gallery and many others could "not survive without support of corporations, who do such a lot to promote art and collections."

Although all of the realist galleries have established clienteles and are known by their respective publics, few have found the media to be sympathetic to their exhibitions and artists. An exception is James Cox who says, "Reportage in the media has brought to light the strong market and public enthusiasm for the tradition that Grand Central artists represent. This has greatly enhanced the offerings of our American Masters Department, which routinely handles work by Homer, Moran, Inness, and the American Impressionists; Western painters such as Charles M. Russell, Nicolai Fetchin, and William

CALIFORNIA

Art in San Francisco

Classes / Workshop / Studio rate - $25 - 3 hrs,
Bed & Breakfast Accommodations - $65 to $95

(800) SFB-ANDB
(415) 567-1526
1902 Filbert
S. F. 94123

WAMSLEY ART CENTER & B & B

NEW MEXICO

THE FECHIN INSTITUTE
PRESENTS
1987 ART WORKSHOPS

▪ NED JACOB ▪
JUNE 1-6 & JUNE 8-13
DRAWING AND OIL PAINTING

▪ ALBERT HANDELL ▪
JULY 6-10
PASTELS AND OIL PAINTING

▪ MARK DAILY ▪
SEPTEMBER 4-8
OIL PAINTING

▪ RAY VINELLA ▪
SEPT 28-OCT 2 & OCT 5-9
OIL PAINTING

BOX 832 TAOS, NM 87571 505-758-1710

NEW YORK

Hudson River Valley

PAINTING WORKSHOPS
SPRING, SUMMER AND FALL 1987

Gary Akers
Allan Austin
Al Brouillette
Zygmund Jankowski
Skip Lawrence
Paul Leveille
Stanley Maltzman
Charles Movalli
Barbara Nechis
Christopher Schink
Betty Lou Schlemm
Frank Webb

Study with a fine artist while enjoying the warmth and charm of a Victorian country inn.

GREENVILLE ARMS
Greenville, New York 12083 • (518) 966-5219
Barbara and Laura Stevens

CORRESPONDENCE

CARTOONERAMA

teaches all phases of this exciting and stimulating profession in a complete 24 lesson, modern correspondence course in cartooning. Write for Free brochures!

Cartoonerama • Box 263 AA • Branford, CT 06405

Learning the secrets of art can be as easy as ABC

Now, you can learn to paint or sketch for FUN and PROFIT.

No previous experience or special talent needed. It's easier than you think.

Expert artists from the Paris ABC School of Art show you what to do and how to do it. Learn the techniques from the Paris masters.

You can learn at home. And at your own speed. Send for the free facts • No obligation • No salesman will call. Mail coupon today.

Paris ABC School of Art Dept. 97 313 Nolana McAllen, Texas 78504
FREE INFORMATION: Please mail me FREE information about your art course. No salesman will call.

Name (please print) ______________________
Street ______________________
City ______________ **State** ________ **Zip** ________

GUIDE TO ADVERTISERS THIS ISSUE

Page	Advertisers
84	Aiko's Art Materials
8	Alvin
78-81	American Artist Book Club
23,24,25, 27,29	American Frame
75	Anco
74	Art Instruction Associates
30	Art Students League
77	Art Quest
76	Artograph
16	Bee Paper
5	Binney & Smith
26	Wm. Blackman Productions
18	Dick Blick
84	Boyd Associates
84	Charles Brand Machinery
83	Arthur Brown & Bro.
C3	Charvoz-Carsen
85	Churchill's Professional Muggers
83	Cos-Tom Picture Frame
73	Crescent Cardboard
8	Educational Dimensions
84	Fezandie & Sperrle
28	Fletcher/Terry
3	Fredrix
C2,12,13, 15,17, 19,21	Graphik Dimensions
C4	M. Grumbacher
94	Harness Tracks of America
18,72, 82,86	Hopper Koch
74	Jerry's Artarama
6,7,71	Koh-I-Noor
85	Magni-view
4	NY Academy
85	New York Central Art Supply
26	Dani Orlandi
28	Pearl Art & Craft
85	Perma Colors
20	Sax Arts & Crafts
84	Selwyn Textiles
87	Sharwood's
20	Signcraft Magazine
31	Strathmore
85	Stu-Art Supplies
30,72, 76,82	Testrite Instrument
9	Triton Press
84	Utrecht Linen
32-35	Watson-Guptill
87	The Wright Press
70	Yasutomo

R. Leigh; and now painters of the twenties and thirties and forties such as Robert Brackman, Robert Philipp, Margery Ryerson, and Theresa Bernstein.

"Reviews, articles, and coverage of our contemporary realists help reinforce their legitimacy as heirs to a solid tradition. This print medium is very meaningful to collectors. Television coverage brings hundreds of interested viewers, but scarcely affects sales."

"The media are not responsive to my shows," reports Gerold Wunderlich. "I think critics care only about what is fashionable at the Museum of Modern Art and the Whitney. They don't know how to look at a picture, and realists are not considered part of the contemporary art scene."

Sherry French, on the other hand, finds that critics and the media are responsive to her artists and shows, "although everyone would like more publicity," she adds. About current publicity for Neo-Expressionism, she says, "I am not interested in Neo-Expressionism or short term trends. They do not affect me in the least."

"Media response to our exhibitions ebbs and flows," says Allan Frumkin. "The media are looking for the newsworthy and tend to find it more often in the trendy. Anything that stimulates an interest in contemporary art ultimately benefits everyone and a certain amount of the above is to be expected. It hasn't changed much over the years."

In Washington, DC, Jerry Eisley does not find the local media responsive. "The critics here tend to dismiss anything they do not consider fashionable."

But in Los Angeles, Joan Ankrum finds the local media "generally responsive," while Louis Newman in Beverly Hills says, "Our clients seem unconcerned regarding the views of local critics, nor are they interested in the latest developments in SoHo, Tribeca, or the East Village in New York City."

None of the gallery owners feel that the latest fad of Neo-Expressionism has any influence on their choices of art and artists. From Chicago, William Van Straaten says, "We are not affected by fashion, only by quality. The local news media are of little or no help." And Marian Locks expresses a perhaps universal wish: "We always want more coverage." She characterizes the media darlings who practice Neo-Expressionism as "a lot of people who never studied art and play up to the media." She adds, "It's the realists who are going to keep on going." •

Tenth
HARNESS RACING ART COMPETITION AND AUCTION

For original art depicting the color, beauty and excitement of harness racing (trotting and pacing horses)

JURIED AWARDS:
$2,000 for best oils, acrylics, mixed
$1,500 for best work on paper
$1,500 for best work in other media
plus portion of proceeds of auction sale of work and special honors in each category

Slides due July 31 for juried selection

No fee. For entry cards & race track & farm locations, write:

HARNESS TRACKS OF AMERICA, INC.
35 AIRPORT ROAD
MORRISTOWN, NEW JERSEY
07960 • (201) 285-9090

Classified

Reach 500,000 American Artist monthly readers. Place your classified ad in one of the following categories:

☐ Appraisals
☐ Artists Wanted
☐ Books/Publications
☐ Business Opportunities
☐ Do-It-Yourself
☐ Help Wanted
☐ Exhibition Opportunities
☐ Real Estate
☐ Services
☐ Moving, Storage
☐ Wanted To Buy
☐ Vacations, Resorts

Rates: $65.00 minimum per ad. $3.15 per word.
Classified Display: $100.00 per inch.
Discounts: 5% discount for 6 consecutive insertions; 10% for 12 consecutive insertions.
Box Numbers: Count 10 additional words for box number and address. Add $2.00 per insertion for handling.
Terms: Payment with order.
Deadline: Two months prior to publication date.

American Artist Classified Dept.
1515 Broadway, New York, N.Y. 10036.

Call Jim Flatley Toll Free **800/223-7524**, in NY **(212) 764-7317**

BOOKS/PUBLICATIONS

ART Instruction Books—68 different books which give detailed instructions on how to complete the paintings. Step by step how to paint landscapes, florals, animals, still life in oil, pen and ink, acrylic and watercolor. Write Susan Scheewe Publications, Dept. A, 13435 N.E. Whitaker Way, Portland, OR 97230.

STAMPS—A Weekly Magazine for Stamp Collectors. News, Features, Market Tips, Coming Events. Sample copy free. H.L. Lindquist Publ., Inc., 153 Waverly Pl., NYC 10014.

FREE Catalog from the world's foremost publisher of art instruction books. Step-by-step instruction in drawing, watercolor, oil, acrylic, graphic arts, architecture, interior design, photography and more. Write to: Watson-Guptill Publications, Promotion Department, Dept. AA, 1515 Broadway, New York, NY 10036.

PORTRAIT GUIDE & OVERLAY

Create perfect portrait likenesses every time in any medium with a unique patented portrait transparency and instructions. A complete workshop. For artists and students. Fine gift. Prepaid $11.95 to: PGO 162 Old Farm Rd., Pleasantville, N.Y. 10570.

"200 TIPS FOR OIL PAINTERS"

- Tips on Color, Technique, etc. with Topical Index
- By Art Teacher of 16 Years
- A Must for Every Oil Painter
- Perfect Teaching Tool

$10 Post Paid to:
Muriel Linton, 29630 Richland
Livonia, MI 48150 • (313) 261-0269

BUSINESS OPPORTUNITIES

HOME Mailorder Provides Hundreds! Set Own Pace - Cash In! Information: RUSH Self-Addressed Envelope! Headquarters—AAC, POLB464, Woodstock, IL 60098

RETIRING—Store established 14 years. Art supplies, frames, paintings, prints. $95,000 cash. National Art, 5400 W. Waters, Tampa FL 33634.

MAILING LISTS
TO MARKET YOUR ART

Art galleries, museums, university galleries, art publishers, competitions, corporate collectors

Free information, write: Art Markets, P.O. Box 11415-M5, Marina del Rey, CA 90295.

FOR SALE

QUALITY Beads! Jade, coral, more. Jewelrymaking supplies. Catalog $1.00. KUMAco D54E, Box 3717, Peabody MA 01960.

QUALITY Frames—For free catalog and 10% discount coupon call 1-800-531-3305. In N.Y. 914-292-8248 or write: White Barn Frame Co., Box 204, White Sulphur Springs, N.Y. 12787.

NEW Presses for sale: Printmaker combination press, Sturges etching press, Printmakers litho presses. For free brochure write: Printmakers Machine Company, PO Box 71 AM, Villa Park, Illinois 60181.

WHY Spend Your Time Cutting Mats When You Can Get Fast Service on Top Quality Pre-Cut Mats at Super Low Prices. Free Catalog. Documounts, 2500 C Old Middlefield Way, Mt. View CA, 94043 (415) 960-1054.

CLEAR Polyethylene Envelopes! Protect artwork! 50 sizes! Hundred 8$^1/_2$ x 10$^1/_2$ $4.25; 16$^1/_2$ x 20$^1/_2$ $15. Postage extra! Samples 50¢. Nelson, Box 447 AA, Pleasantville, NY 10570

AG100 Artograph projectors	$119.00
Super AG100	$157.50
DB 400	$595.00
Artmate mat cutters	$366.40
25 sheets 140 lb. 22X30 cold press arches	
Watercolor paper	$ 45.00

Free freight-check, Visa, Mastercard

SHARWOOD'S
540 W. Main Norman, OK, 73069
(405) 321-6634

Highest Quality
STRETCHED CANVAS

12x16	1.67	16x20	1.99
14x18	1.88	18x24	2.57

Artist's Oil & Brushes
Frames (Gigantic Discounts)
40% off Mfg. List
Send for price list
Wild West Supply
3353 Bell
Amarillo, TX 79106

Dalverwood Art Products

Wholesale Prices To The Public
11 x 14 —$1.10
16 x 20 —$1.64
18 x 24 —$1.96

100% Cotton Fabric
Double Primed
Stretched on Pine Bars

MANUFACTURERS OF STRETCHED CANVAS
BUY FACTORY DIRECT AND SAVE
WE CARRY A FULL LINE OF ART SUPPLIES

6820 Orangethorpe Ave., Suite G
Buena Park, CA 90620

Out-Of-State 1-800-654-2581
CA Customers Call Collect 0-714-522-0500

ARTISTS Folding Display Bin, solid poplar wood. $75.00 delivered, send SASE for details. R.J. Schaad, 1516 Mount Auburn Road, Evansville, IN 47712.

TITLE plates: Professionally engraved gold satin finish on brass. Free brochure. ALLYSON'S P.O. BOX 210AA R.F.D. 3, EPPING, NEW HAMPSHIRE 03042.

MAROGER MEDIUM

For oil painting brilliance, durability, glazing and control. Italian formula $5.00, Flemish formula $7.50. Add $1.25 postage.

John Bannon, Inc.
P.O. Box 4143
Alexandria, VA 22303

NOW AVAILABLE FOR THE FIRST TIME

PANEL ART

MASONITE PANELS
Inexpensive • Lightweight • Durable • 20 SIZES •

Send $3.00 For Sample Panel & Info. To:
PANEL ART, 9 Chester Pike, Norwood, PA 19074

FINALLY!

A dependable, re-usable device for hanging unframed artwork. MERRIE MAT HANGER. Sample package (2 hangers). Send $3.99 ppd., check or money order to:

ANDERSON STUDIOS
P.O. Box 1373
Clinton, MS 39056

ARTISTS WANTED

IMAGES Wanted For Limited Edition Publication. Send $2.00 for prospectus. *ADVANCED IMAGE SYSTEMS,* Box 545, Santa Barbara, CA 93102.

PAINTINGS and Sculptures. All media to be exhibited and promoted. International Exhibitors. Call or write: MORIN-MILLER GALLERIES, 119 W. 57th St., Suite 805, New York, NY 10019. Call 212-757-7822.

ARTISTS, ILLUSTRATORS

needed by a limited edition, Fine Arts print publisher—wildlife, western, floral, nostalgia, etc. Any medium. Send photos or slides for immediate evaluation. Six figure per year earning potential.

The Artist Guild Ltd.
On the Square
Nazareth, PA 18064

PRINTMAKERS

National publisher and distributor of limited edition graphics seeks work by contemporary artists. We are presently reviewing serigraphs, lithographs and woodblock prints that are suitable for the fine arts and designer markets. Selected artists will be offered attractive terms and included in our national distribution program.

Send slides or photos to:
PROTO GRAPHICS, INC.
1654 Jamestown RD.
Williamsburg VA 23185
(No originals, please)

VACATION/RESORTS

Learn the greatest secret of the OLD MASTERS. Discover the art of paintmaking and enter a new world of color.

Studio Space Resort Setting
Free Prospectus

The Painters Guild Apprenticeships
Box 62
Lava Hot Springs ID 83246

MISCELLANEOUS

NEW YORK, N.Y. The International Art Competition. Distinguished Jurors from: Whitney Museum-N.Y.; Museum of Modern Art-N.Y.; New Museum-N.Y.; O.K. Harris Gallery-N.Y.; National Gallery-Washington, D.C.; Exhibition: Art 54 Gallery, SOHO, N.Y.C., N.Y. $10,000 Cash/Purchase Awards. Benefit Art Auction will follow. ALL APPLICANTS may participate. Deadline: July 14th. Applications: METRO ART, Box 286-H, Scarsdale, N.Y. 10583 (914) 699 0969

WORKSHOP Coordinators and students wanted. Art classes in your town. Earn $400 commission with John Vignari, 217 Southridge Rd., Delray Beach, FL 33444.

PORTRAIT workshop: All media. Commodious mountain studio. Model daily. July, Aug., Sept.-Weekly, monthly. Keeley Studio II, Box 553, Burnsville, NC 28714.

Professionally Produced
VIDEO PROGRAMS

"ART FAIR"
"Polished!..." "Entertaining!..." **A celebration of Art Fair Artists with valuable insights into their motives, lifestyles and methods.**

"ART IN THE ATTIC"
"Realistic!..." "Inspiring!..." **Art instruction for children stressing the basics. Ten concise, entertaining presentations.**

Send $29.95 each plus $2.00 for postage and handling. Specify VHS or Beta.

LEBEN PRODUCTIONS
Dept.C • 6335 Joliet Rd. • Countryside, IL.60525
(312) 352-4030

100 full-color postcards of exceptional quality for only $59.00

My Card® is a picture-perfect new concept in photographic postcards and business cards in quantities of 100 or more. Custom-designed from your slide, negative or original photo, **My Card** features:
- Fast turnaround—7 to 10 days
- Rich color saturation and high resolution
- 100% guarantee

For **free** samples and information, call or write:

AMALGAMATED TECHNOLOGIES INC.
267 Elm Street P.O. Box 354 AA
Somerville, MA 02144
(617) 628-4025

NEW!! VIDEO TAPE instruction courses

▶ ▶ 2½ to 5½ hour step-by-step FULL ART COURSES..... ◀ ◀
AIRBRUSH ILLUSTRATION • AIRBRUSH PHOTO RETOUCHING • WATERCOLOR of ANIMALS, BIRDS, FISH, LANDSCAPE & SEASCAPES etc. • SCIENTIFIC & HI-TECH ILLUSTRATION.

SEND FOR LISTING NOW

▷ ▷ ▷ ▷ ▷ Dember Arts ◁ ◁ ◁ ◁ ◁
P.O. BOX 8093 VAN NUYS, CALIFORNIA 91409

WHOLESALE PICTURE FRAMES

FULL-LINE DISTRIBUTOR FOR
FRAMERS • ARTISTS • HOBBYISTS

METALS
Over 450 different choices

WOODS
Oaks • Pines • Poplar • Painted

FORMICA
Today's popular new look

MAT
Crescent & Bainbridge equipment & tools

Full Color Catalog $5.00

CASH MOULDING SALES
217 DISTRIBUTION DRIVE
BIRMINGHAM, AL 35025

1-800-553-2274

BILLBOARD PUBLICATIONS, INC. **President and Chief Executive Officer:** Gerald S. Hobbs. **Executive Vice President:** Samuel S. Holdsworth. **Senior Vice President:** Ann Haire. **Vice Presidents:** John Babcock, Jr., Paul Curran, Martin R. Feely, Glenn Heffernan, Rosalee Lovett, Lee Zhito. **Managing Director, Billboard Ltd.:** R. Michael Hennessey.

Announcing the Presentation of the American Artist

Golden Anniversary National Art Exhibition

and a Series of Special Workshops & Seminars

Make plans now to attend one of the upcoming events being organized in connection with the exhibition of 75 pictures selected in the magazine's Golden Anniversary National Art Competition. These paintings, drawings, & prints, selected from over 13,000 entries, will be on view at the John Pence Gallery in San Francisco (May 16–June 20); at the St. Louis Artists' Guild (September 13–October 11); and at Grand Central Art Galleries in New York (December 15–30). Special workshops, seminars, and demonstrations will be conducted when the show opens in each of these cities, and many of the artists whose work is included in the exhibit, as well as the judges and staff of the magazine, will participate in these programs. Space is strictly limited in each city, so make your reservations now for the first two of these 50th anniversary celebrations.

SAN FRANCISCO, CA

May 15, 1987

An afternoon seminar featuring presentations by artists whose artwork is either in this exhibition or has been reproduced in the magazine, as well as by editors from *American Artist,* will be held at the American Red Cross Building (1550 Sutter St.). Each artist will discuss his or her artwork and career and will share technical and professional information. A convention hall will be set up so that small groups can meet with these artists and with others who will be showing video tapes, books, and artwork.

Those who register for the afternoon seminar will also receive an invitation to the private opening of the Golden Anniversary Art Exhibition at the John Pence Gallery (750 Post St.). The registration fee covers the cost of the program as well as refreshments at the seminar and opening.

The artist, authors, and editors participating in this program include Peter Eichner-Dixon, Karen Frey, Larry Johnson, M. Stephen Doherty, and Valerie R. Rivers.

Registration fee: $8 in advance (postmarked by May 1, 1987) and $10 at the door.

ST. LOUIS, MO

September 12, 1987

A full day of workshops will be held at the Breckenridge Hotel in St. Louis, Missouri (1335 South Lindbergh Blvd.) and participants will be invited to the private reception for the Golden Anniversary Exhibition at the St. Louis Artists' Guild (227 E. Lockwood). Both events will be held on Saturday, September 12.

The program will include painting demonstrations by Kenneth W. Marlow, one of the judges and the Best-of-Show winner in 1985, as well as by other artists whose artwork is included in the show. John Stuart Ingle, noted watercolorist and another of the judges, will give a slide lecture on his work, and artists from the St. Louis area who have been featured in the magazine will participate in a lunchtime panel discussion. Editors and writers from the magazine will also participate in several of these events.

The program will begin at 9am and continue until 4pm when the participants will travel a short distance to the St. Louis Artists' Guild for the opening reception. The registration fee will include the complete program, refreshments in the morning, a buffet lunch, and the gallery reception. A bus tour from Kansas City is being arranged and those interested should inquire now.

The registration fee is $50 in advance, $55 at the door. A $5 discount is available for members of the St. Louis Artists' Guild.

Send this registration form, or a copy, to:
AMERICAN ARTIST Magazine
Dept. GA, 1515 Broadway
New York, New York 10036

Enclosed is my registration fee for the following seminar(s):

☐ San Francisco ($8 if postmarked by 5/1/87)

☐ St. Louis ($50 in advance)

NAME ____________________

ADDRESS ____________________

CITY ____________________

STATE ____________ ZIP ____________

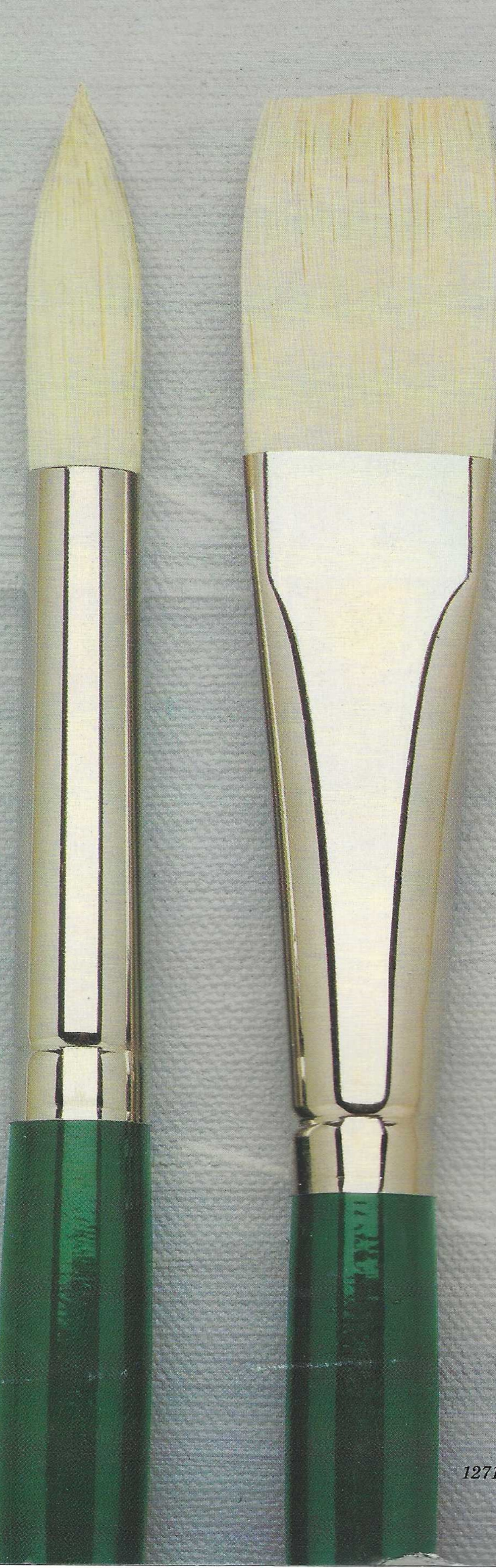
5,337,837 tubes* of Charvoz Brera™ Oils have been purchased by American Artists . . . in just 2½ years

311
Blu primario (Cyan)
Bleu primaire (Cyan)
Cyan-primary blue
Primärblau (Cyan)
Azul primario (Cyan)
BRERA
OIL COLOR

Isn't it time you discovered America's best quality professional oil value?

*Tubes based on standard U.S. 37 ml. size. FREE Charvoz 112-page 4-color catalog. Send $1.00 for p/h to: Charvoz, 5 Daniel Rd. East, Fairfield, NJ 07006

NATURALLY BETTER.



A Gainsborough® brush is a perfect example of natural material, expertly handled. Because Grumbacher's master brushmakers know how to maximize all the benefits of the materials they use.

A Gainsborough® brush is natural pure white bristle—resilient, durable and responsive. It has a unique natural curve. Through interlock construction, we shape and weave the bristle to take full advantage of the natural curve. You have a brush with a strong tapered shape that snaps back every time.

We protect the natural multiple tips, or flags. These flags are critical, because they grab paint, hold it and deliver it to your canvas.

These carefully crafted brushes come in a full range of shapes and sizes. They are most reasonably priced—many selling for under $3.00.

The experienced hands of Grumbacher offer you Gainsborough®—a brush that is, naturally, better.

GRUMBACHER
Brushmakers Since 1905

M. GRUMBACHER, INC. Cranbury, NJ 08512
M. GRUMBACHER (CANADA), INC.
Scarborough, ONT MIX 1C4

A CPG INTERNATIONAL COMPANY

1271R & F Gainsborough® White Bristle Brushes